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# THE MIRROR

LOUIS R. REID,

Managing Editor

A CURIOUS situation exists in the screen world. While police officials are finding occasion to condemn the films, churches are coming forward to co-operate with the motion picture forces as a means of advancing their own interests. And the surprising part of the latter phase is the fact that the Methodists, whom tradition has always identified with opposition to various forms of amusements, are leading the way to a more liberal view of life in its relation to religion.

ELSEWHERE in this issue appears a comprehensive investigation of motion picture theaters in lower Manhattan undertaken to determine whether the films exhibited were injurious to the morals of children. The result shows that in no way do the films differ in nature from those presented in other parts of the city. In practically every case the pictures were regular program releases of reputable companies, the aim—and the only aim,—of which is wholesome entertainment.

WHAT will be the next aspect of the fight between the picture people and Deputy Police Commissioner Ellen O'Grady is the question now agitating Broadway. But Mrs. O'Grady does not make her case appear convincing when she states that the representation in the films of certain luxuries of life such as automobiles influences impressionable young girls to aspire to the possession of such articles at any cost of self-respect. A walk up Fifth Avenue any afternoon might exert just such influences as she deprecates in motion pictures.

ATLANTIC CITY probably did not expect to be selected as the capital of the League of Nations but that did not prevent her from putting in a bid for the honor. Perhaps had her big business men and New Jersey's legislators their vision a little sooner and had prepared an elaborate propaganda along characteristically American lines of publicity and persuasion the nearby summer resort might have had some consideration among the world's statesmen. But now it appears as if Geneva, Switzerland, will win the coveted place. We have an idea that American showmen and hotel men are already preparing to obtain entertainment concessions in Geneva for the first world's congress. They are strangely lacking in enterprise if they are not.

COHAN and Harris are claiming the distinction of having the greatest number of successes in New York for the longest time. They are adding heavily to their bank deposits with such a popular quartet of attractions as "Three Faces East," now past its 300th performance; "A Prince There Was," which has recorded capacity audiences since the head of the house of Cohan began playing the title role; "Miss Nelly of N'Orleans," in which Mrs. Fiske is winning wide favor and "A Royal Vagabond" which is drawing standing room only at the Liberty.

## Churches Join Hands With Screen Forces—The Mirror Investigates Lower Manhattan Theaters—Atlantic City Enterprising—Cohan and Harris' Big Four—Professional Matinees

THE first of Karl K. Kitchin's stories concerning life in and around the studios of Hollywood did not bring out the revelations that had been promised by certain wiseacres along the Rialto. But then Mr. Kitchin has more stories to tell, and if his articles are enter-

taining we must be content, remembering that he himself did not promise anything.

WITH the dissolution of the Division of Films of the Government the invasion of Europe of American motion pictures is not going to stop. It is the day of social welfare and the Better Films Committee of the National Council of Women is preparing to present American pictures for the benefit of the women of France, Italy, Russia, Norway and other countries. These films will carry the message of American accomplishment from which, it is hoped, the women of Europe will gather inspiration and practical suggestions.

AN excellent idea for the benefit of the theatrical profession has been suggested by Elise Bartlett of the "Please Get Married" company. Miss Bartlett believes that a professional matinee should be given of each play which has scored a big success which would give all players in town an opportunity to see the most notable individual performances along Broadway and profit thereby in the art of acting to an extent which would not be possible from mere reading. Her suggestion is already bearing fruit in two directions. Sam Bernard and Louis Mann—and to be entirely neutral the names should also read Louis Mann and Sam Bernard—are planning a professional matinee of "Friendly Enemies" and the Coburns are to give a professional matinee of "The Better 'Ole."

LEWIS J. SELZNICK seems to think in the terms not of Big Business but of Bigger Business. A short time ago he announced that he was to establish a bank in the Bronx. Now he comes forward with—well, the bulletins say, \$1,000,000—and buys out Adolph Zukor's interest in Select Pictures Corporation.

GARRETS, drawing-rooms, and little theaters have long served as the domiciles of the artistically aspiring of the stage. But an announcement states that a barn is to be the home of drama—a barn, located at 17 East Fourteenth Street and presided over by Duncan Macdougall. Mr. Macdougall will open a season at his "studio-theater," his "Modern Folk Theater" on May 2 with a bill of three plays, and is now seeking subscribers. The latter incidentally will be known as "Auditory Members" of his enterprise.

THE theatrical managers of Times Square and points north may properly be divided into two classes: Those who call it the "Shubert Reveera" and those who insist upon the "Shubert Riv-i-era."

DRAMATIC MIRROR

H. A. WYCKOFF, President.

CHICAGO, Peoples Gas Bldg., A. T. SEARS.

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CLYDE A. GORDON, Vice-President.

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APRIL 22, 1919

H. J. REDFIELD, Secretary.

# THE PLAY WORLD AND ITS PEOPLE

## ENTERTAINERS FOR OVERSEAS SERVICE WANTED BY Y. M. C. A.

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**WANTED:** 400 entertainers for service overseas! Thus the Y. M. C. A. comes out with an urgent call for volunteers to get into communication with its West Forty-third Street, New York, office, and arrange for a three months' engagement with the American boys overseas. Of the 400 wanted, 75 per cent must be girls, and at least twenty-five men are desired to serve as show organizers. The war is over, but there are thousands of Uncle Sam's doughboys still over there, and who must have plenty of entertainment.

Thomas S. McLane, of the "Y"

quarters, states that entertainers doing Jewish and Irish comedy are especially desired for the trip over seas.

The U. S. boys are distributed as follows: 110,000 at Verdun, 60,000 in Brest, 30,000 at Versailles, 265,000 at Le Mans, 240,000 at Bordeaux, 70,000 at St. Nazaire, while in and around Coblenz, Germany, with the Army of Occupation are at least 13,000.

The theatrical men and women have continued to respond nobly to the call since the signing of the armistice, yet there is plenty of room for the hundreds yet desired by the "Y."

## CANADIANS SORE Small Circuit Chief Sounds Warning Against Prohibition Propaganda.

Throughout Canada, especially in the show towns, the feeling against Prohibition which became effective while the Canadian troops were overseas, is such that shows and acts displaying any propaganda in favor of that condition are in high disfavor, the soldiers especially showing unmistakable disgust in public.

Further proof came last week when Arthur C. Aiston, producer of "Ten Nights in a Bar-Room," in asking the A. J. Small Circuit to extend the show bookings, received a letter from Andrew J. Small, the head of the circuit, while having a kidding vein through long acquaintanceship between Andy and Arthur, had a punch that was obvious. The letter in full follows:

Toronto, April 5th, 1919.

Dear Arthur:  
Kindly excuse delay in replying to your letter regarding a week at the Grand in Toronto for the "big show," but as written you some time ago, I would rather not play "Ten Nights in a Bar-Room" up here just at present. Perhaps next season or the season after we might take a chance on it, but certainly not just now with the returning soldiers agitated to the limit through finding Prohibition went into force during their absence overseas.

If we were to attempt "Ten Nights in a Bar-Room" in Toronto while these men are in their present bad temper, I believe that Robert Downing would be shot at sunrise and the Grand Opera House blown into the country over night. Best regards.

Yours very truly,  
A. J. SMALL.

## Stars, But No Plays

Stars and stars are everywhere but no plays. That appears to be the lament nowadays with some of those now working vaudeville expected to be in legitimate productions next season. Marie Cahill, Blanche Ring, Emma Carus, Helen Ware, Phyllis Neilson-Terry, Julia Dean, Ann Murdock, Grace George, Marie Dressler, Nazimova, Billie Burke, Catherine Calvert, Henrietta Crosman, Edna Wallace Hopper, Stella Mayhew, Florence Reed, Irene Fenwick, Rose Stahl and Zelda Sears are among those without vehicles.

## FULL TAX REQUIRED 5000 AT ACTORS'

### FUND FIELD DAY Actors Defeat Songwriters in Ball Game—Score 7 to 0

About 5,000 people were present at the Field Day for the benefit of the Actors' Fund at the Polo Grounds, Sunday afternoon. The principal event was a baseball game between a team of songwriters and a team of actors. The game was called in the eighth inning with the score 7 to 0 in favor of the actors.

Before the game started Mrs. George W. McManus flew over the field in a Curtiss plane from Mineola, dropping a baseball from an altitude of 300 feet.

It was announced by Edward F. Breier, secretary of the Publicity Committee for the Field Day, that the Actors' Fund made \$10,000 from the sale of advertising space in the souvenir program and the sale of programs, and \$15,000 from the sale of boxes, besides an additional amount from the ticket sale, which has not been announced yet.

### Therefore the regular \$2.00 ticket selling for \$1.00 by Joe's assistants must have a 20c war tax; \$1.50 seat at \$75c, 15c tax; \$1.00 ticket, 50c cut rate price, 10c war tax; 75c seat at 40c, 5c tax; 50c ticket at 25c, 5c tax.

## Downing's Stock Season

Richard Downing, laying off this week (Holy Week) prior to resuming his tour in "Ten Nights in a Bar Room," may play a series of stock dates, with his show produced by the stock company wherever booked but with Downing starred. Corse Payton last week informed Arthur C. Aiston he would play Downing shortly at his Newark stock house. Downing plays Joe Morgan, the drunkard, while Corse will don acting togs, and play the sober character. Last week Downing played the Lexington, and sold more seats at \$1.50 than at \$1, the latter price heretofore being the standard top for Lexington shows.

## Naval Week Here

This is Naval Week in New York. It means that the boys—jackies, tars or gobs—of Uncle Sam's gigantic fleet are here for a fortnight of pleasure—theater visiting being one of the big things in store for the 10,000 or more boys on shore leave.

Five hundred theater tickets are being issued daily. The entertainment is under the auspices of the War Camp Community Service, 15 East Fortieth Street. No big naval parade is scheduled but one may be held in midsummer.

## Plans New Road Season

Adelaide Thurston, starring on the road this season in "Her Own Money," goes out again next fall but in another play and under new management. Miss Thurston will probably handle her own production.

Al. H. Woods is Expected Home From London This Week.  
William J. Kerngood New Secretary of A. F. of M.  
Mary Nash Closes Tour in "The Big Chance" in Boston.  
William E. Meehan May Star in "Checkers."  
May Irwin May Reopen Season in "The Water's Fine."

## Johnny Dooley's Kick

Indications pointed last week to Johnny Dooley and the John Cort offices coming to the parting of ways through certain demands made on the management by the little comedian of "Listen Lister." Dooley threatened to quit instanter, but 'tis understood that he will remain until his successor is engaged. He's signed for pictures.

## Dippel Active Again

Andreas Dippel has returned to grand opera producing again after a long period of inactivity, although having since dipped into musical productions. Dippel plans to start his new company in October, playing all the principal cities of the U. S. and Canada. "Madam Butterfly" in Italian will be his first opera. Under contracts are, Haru Onuki, Japanese prima donna; Kosak Yamada, Japanese musical conductor.

## "Heads I Win" Reopening

Marie Louise Walker is featured in Steve Lingard's new show, "Heads I Win," which reopens its season April 21 in Wilkes-Barre, Pa. It will tour Pennsylvania, and then be brought into New York for the summer. Supporting Miss Walker are George F. Benson, Walter Crosby, Lilah Ahern, Janice Morris, Genevieve Clark, Leonard Stevens, Frank Hampden. William F. Jones staged it, and Frank J. Higgins is business-manager. Ewan Justice is handling the advance.

## Royster Sued for Divorce

William Nathaniel Royster, manager of the LaSalle, Chicago, has been sued for divorce by his wife, Ava Marie Royster. Mr. and Mrs. Royster were married February 25, 1911 in Salt Lake City, and lived together until recently. There are four children. The bill was filed by Attorney Otto G. Ryden.



Campbell

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*With Ethel Barrymore, Blanche Bates, Evelyn Nesbit*

# THE LUCK OF THE THEATRICAL GAME

By BURNS MANTLE

## Many Fine Adventures in Theater Attributed to the Smile of Good Fortune—The Cases of Samuel Shipman and Walter Hart Notable as Illustrating the Part that Chance Plays—Both Are Now Riding on a Big Wave of Prosperity

IN "the luck of the game," as we call it, whether the break be for us or against us, and whether the game itself be war or baseball, playacting or play producing, it is not always easy to determine the precise moment at which Luck departs and Good Judgment sits in.

The "luck of the game," for instance, has started many fine adventures in the theater, but it has always been something better than luck that has finished them.

### More Hard Work Than Luck

Luck may have been responsible for the interest George Cohan was induced to take in "A Prince There Was," and undoubtedly did play a part in taking him to Atlantic City, where he saw the first performance and hearkened to the tempter that he just "smarten up" the script, but it was something better than luck that changed this comedy from a failure into a fine success. It was good, hard work and sound judgment and all those virtues that observation and long experience beget a man.

### Samuel Shipman's Luck

It was the luck of the game, if you view it that way, that at the eleventh hour threw the chance of writing a play for Fay Bainter into the outstretched hands of Samuel Shipman. But it was something more than luck that helped him fashion "East Is West" so neatly to her measure that William Harris, her manager, accepted it at its first reading.

The pure luck of the Shipman case antedated this experience by several months, when he sold A. H. Woods the play called "Friendly Enemies." For it was the success of that play that induced Harris to take a chance with another by the same author.

### How He Sold His Play

It does, however, play many fascinating tricks in the theater, this luck of the game. The day Shipman sold Woods "Friendly Enemies," he was having luncheon in the Knickerbocker grill in order to be near the offices of Arthur Hopkins, with whom he had a 2 o'clock appointment that afternoon. Woods, who seldom eats lunch, happened this day to wander into the same restaurant. During the meal, or between luncheon and the time he was to meet Hopkins, Shipman outlined his scheme for the play to Woods. "If Hopkins doesn't buy it, I will," said Al. Shipman went to the Hopkins office, found that manager absent playing golf.

### Woods Accepts Play

He waited a decent quarter of an hour then hurried back to Woods, sold him the idea, collected a sufficient advance payment to permit him to go to Atlantic City to write the play, took Aaron Hoffman along as a collaborator, finished the play within a fortnight, brought it back, helped with its production

and scored the sensational success of recent years. Luck, I call this, because it is not at all likely that Hopkins would have accepted "Friendly" while it is exactly the type of play that Woods would be most certain to approve.

### The Case of "The Better 'Ole"

It was good luck, too, that threw "The Better 'Ole" into the hands of the Coburns after it had been read and refused by half a dozen Broadway managers, and bad luck that took the script away from George Tyler, who had it, and was negotiating with the English agents for its production, at the same time the Coburns were completing their purchase from the American agents.

### Walter Hast and "Scandal"

But of all the stories of luck, good and bad, that recently have been told on Broadway, I offer that of Walter Hast and his production of Cosmo Hamilton's "Scandal," which is now a big success in Chicago, as entitled to the season's palm.

Hast is an English manager who, having some success with "The Little Brother," wanted to enlarge his American holdings. He asked Cosmo Hamilton, the author of "Scandal," to write a play for him. Hamilton produced the manuscript of one he already had written, and which, in a slightly altered form, had been already tried out in Washington and rejected by the Selwyns under the title of "She Burnt Her Fingers."

### Managers Skeptical

At that try-out several New York managers had been present, including Lee Shubert, and all were of the opinion that the play would not do. Convinced that this was a sound verdict the Selwyns gave the play back to the author. Hast, convinced the new version possessed a popular appeal, arranged another trial perform-

ance and again invited his managerial friends to see it.

Mr. Shubert was again present and, recognizing the new "Scandal" as the old "She Burnt Her Fingers" rewritten, advised Hast to pocket his costs of production and abandon it.

Hast, however, had signed Actors' Equity contracts with all his players and was thus bound to guarantee them two weeks' salary, to cover which a preliminary tour had been booked. Reacting to his enthusiasm Shubert agreed to take a 25 per cent interest and the play began its tour.

### Producer Has Confidence

During these first performances the business was bad and the prospects of sending the play to the storehouse were exceedingly good. Hast, however, to keep it going, sold a 50 per cent interest to one courageous investor and three 5 per cent bits to three others, and was still reasonably hopeful.

Playing in the Garrick theater, Chicago, a Shubert house, at this time was an A. H. Woods attraction "Business Before Pleasure," which that manager wanted to transfer to Mr. Woods' own theater, the Woods. To take its place at the Garrick negotiations were opened with a motion picture concern that was willing to rent the house for \$3,500 a week.

The Shuberts, however, wanted \$4,000, and the deal fell through. "Business Before Pleasure" went to the Woods, and the Shuberts had no other attraction ready for the Garrick.

### "Scandal" Goes to Chicago

Not wanting the house to lie idle it was decided to send "Scandal" in there for two or three weeks, until a spring production was ready or one of the New York plays could be closed here and sent West.

**FOR  
LATEST AND EXCLUSIVE  
DRAMATIC NEWS  
TURN TO PAGE 589**

The first week in Chicago "Scandal" played to over \$10,000, the second week to more than \$12,000 and has since been approximating \$15,000 a week without a break. And Walter Hast, having disposed of 90 per cent of his interest in his own production, finds himself the owner of a sensational dramatic success from which he collects a meagerly 10 per cent of the profits. That, I submit, certainly illustrates the luck of the game."

### How Miller Obtained "Moliere"

But you will discover some such story back of the production of nine out of ten plays. George Tyler gave up a chance to produce Moeller's "Moliere" because, in his estimation, he could not competently cast it from the actor material available. Henry Miller took it, hit upon the happy selection of Blanche Bates to play De Montespan and is playing to good weekly profits at the Liberty.

"Toby's Bow," was held by David Belasco for several months and finally turned back to John Tainter Foote, the author. Foote sold the manuscript to John Golden and Winchell Smith, who made two trial productions of the play with Frank Bacon in the role of the aged negro, Toby. These were counted failures and again the play went home to roost.

### Sold "Toby" to Williams

The author rewrote the first act and sold "Toby" down the river to John D. Williams. Williams tried several famous negro impersonators in the title role, decided that none of them would do and was about to give up the production when his stage manager, George Marion, agreed to play the role. His success was so immediate and so unusual that the little comedy has been a talked of feature of the Broadway season ever since. No luck in that adventure, say you? Perhaps not—but, what if Bacon had scored a bit of a success—just enough to keep him encouraged—and as a result we—and Smith and Golden—had missed "Lightning."

### Osmun and "The Fortune Teller"

Leighton Graves Osmun, writing scenarios in California, had his fortune told by a clairvoyant. She advised him to write a play. He went home and wrote "The Fortune Teller," which he first called "Luck." After a time, Arthur Hopkins read it and bought it, arranging with Marjorie Rambeau to play the part. This story would be better if the play were better, but, though we cannot number "The Fortune Teller" with the hits, listen to this:

Leighton Graves Osmun, came to New York to assist with the production of his brain child and met an old friend who has an apartment on Riverside drive. Old friend was going away for the winter and begged L. G. O. to take his apartment, *rent free*, to have and to hold as long as he liked.

Luck? Say, have you priced apartments recently?

## WHAT THE SHOWS ARE DOING ON THE ROAD

**BUFFALO:** MAJESTIC—“Ziegfeld Follies” proved a brilliant fun review as presented at the Majestic. **SHUBERT-TECK—** “Why Marry” went over big.

**BARKER.**

**CALGARY:** GRAND—William Faversham and Maxine Elliot delighted very large audiences. Before leaving New York, Mr. Faversham was strongly advised against playing the coast cities. He is now satisfied at having followed his own judgment as he has not played to less than capacity during the whole tour.

**FORBES.**

**CINCINNATI:** GRAND—A superabundance of handsome costumes and some good dancing, characterized the show put on by Julian Eltinge and his company, week April 6-12. LYRIC—Thurston pleased good sized audiences for a week at the Lyric with his many mysterious tricks and illusions. GOLDENBURG.

**DETROIT:** GARRICK—“Leave It To Jane” pleased the people of Detroit so much that its engagement was extended for the week of April 7. “So Long Letty” week April 13. CAMPUS—“Chu Chin Chow,” playing here for two weeks, is one of the biggest hits of the season. NEW—“The Girl Behind the Gun” with the original New York cast played to good audiences.

**EDMONTON:** EMPIRE—William Faversham and Maxine Elliot with a fine supporting company in “Lord and Lady Algy,” did capacity business.

**FALL RIVER:** SAVOY—After an absence of fifteen years Chauncey Olcott made his reappearance in “The Voice of McConnell,” April 8 to S. R. O. GEE.

**JAMESTOWN:** SAMUELS—“Friendly Enemies” presented April 6, was one of the best shows that have appeared there this season.

**MONTREAL:** HIS MAJESTYS—“Oh, Boy” played its second return visit to Montreal, and again received a warm welcome. The company is the same as played here earlier in the season. TREMAYNE.

**PITTSBURGH:** NIXON—James K. Hackett scored a hit in “The Better ‘Ole.” His role is that of “Bill” of the Bairnsfather trio, Alf & Bert being played by Victor Dyer and Harry McNaughton. The entertainment was varied and sketchy. PITT—The inaugural performance in the Pitt under the direction of the Shuberts gave Pittsburgh its first look at “The Crowded Hour.” The audiences were large and appreciative. The part of the girl is well taken by Florence Johns while the man was ably enacted by Allan Dinhart. Claude Saunders is the new manager at the Pitt. ALVIN—“Our Pleasant Sins” was a vehicle for fine acting and a great deal of moralizing. Henrietta Crossman was in the leading role. DUQUESNE—“Mutt and Jeff” in the “Wooly West” the new musical comedy made a distinct hit. LATUS.

**RICHMOND, VA.: ACADEMY OF MUSIC—**“Seven Days’ Leave” pleased large audiences, April 3, 4, 5. “The Thirteenth Chair” drew large attendance for a return engagement, April 7, 8.

**SALT LAKE CITY:** SALT LAKE—Large and delighted audiences witnessed the production of “The Country Cousin” with Alexandra Carlisle at the Salt Lake theatre Thursday, Friday and Saturday of last week. PICKERING.

**SAN FRANCISCO:** COLUMBIA—CASINO—The Casino is still filling the house at each performance with “Let’s Go.” New features are added. Cohan & Harris presented the musical comedy “Going Up.” It will run for two weeks. Following this play Tamiki Miuri Opera Co., will come to the Columbia. CURRAN—The Curran is now in the last week with “The Man That Came Back.” On April 10 Kolb & Dill come to this house in “As You Were” for a return engagement. BARNETT.

**SPokane:** WOODWARD—“It Pays to Advertise,” played week of March 30 to large audiences. “Sham” is to follow.

**TORONTO:** ROYAL, ALEXANDRA—“Seventeen,” with Gregory Nelby and Lillian Ross pleased everybody. PRINCESS—Mitzi returned in “Head Over Heels” to entertain Toronto people. GRAND—“The Rosary,” with Oscar O’Shea and Nathyn Girney, a very good actress, played to bumper houses.

DANTRIE.

**VANCOUVER:** THE AVENUE—“The Better ‘Ole,” with Paul Gilmore, April 2-5; April 9 and 10. WOOD.

### King Bagot Ends Tour

King Bagot has wound up his road show tour in the new H. S. Sheldon play, “Violation,” with the Harry Hayes office making no announcement whether the show will be again under its direction next season. It is understood that Bagot will return to pictures. If the piece goes out again it will be rewritten.

## THE BROADWAY TIME TABLE\*

FOR WEEK ENDING APRIL 19

Theater	Play	No. of Times
Astor	East Is West	134
Belasco	Tiger, Tiger	186
Belmont	The Burgomaster of Belgium	186
Bijou	A Sleepless Night	32
Booth	The Woman in Room 13	63
Broadhurst	39 East	111
Casino	Sometime	240
Central	Somebody’s Sweetheart	136
Geo. M. Cohan	A Prince There Was	135
Comedy	Tobey’s Bow	90
Cort	The Better ‘Ole	212
Criterion	Three Wise Fools	199
Eltinge	Up In Mabel’s Room	109
Empire	Dear Brutus	139
44th Street	Take It From Me	24
48th Street	Come On, Charlie	15
Fulton	Please Get Married	72
Gaiety	Lightnin’	276
Globe	The Honor of the Family	40
Greenwich Village	Hobohemia	81
Harris	The Good Bad Woman	15
Hippodrome	Everything	414
Hudson	Friendly Enemies	387
Knickerbocker	Listen, Lester	138
Liberty	Moliere	12
Little	Papa	288
Longacre	Three Faces East	236
Lyceum	Daddies	232
Maxine Elliott’s	The Unknown Purple	245
Miller’s	Tea For Three	87
Morocco	Mis’ Nellie of N’ Orleans	110
New Amsterdam	Cappy Ricks	80
Nora Bayes	The Velvet Lady	15
Playhouse	Come Along	259
Plymouth	Forever After	13
Princess	The Jast	167
Republie	Oh, My Dear!	80
Selwyn	The Fortune Teller	31
Shubert	Tumble In	98
39th Street	Good Morning, Judge	130
Vanderbilt	Keep It To Yourself	133
Winter Garden	A Little Journey	73
	Monte Cristo, Jr.	Eye and ear filled to capacity

\* This Mirror Feature is imitated by other Amusement papers.

## DRAMATIC MIRROR

### ACTORS' EQUITY

Members of the A. E.  
A. Are Most Earnestly  
Urged to Immediately



Send Reliable Ad-  
dress to the Office  
of the Association

The last meeting of the Council was held in the association’s rooms, 607-8 Longacre Building, April 8, 1919. The following members were present:

Messrs. Francis Wilson (presiding), Stewart, Cope, Denning, Heggie, Stevenson, Mitchell, Trevor, de Angelis, McRae, Coburn and Mills.

New members (all through N. Y. Office): Claude E. Archer, Edward J. Battreall, Wm. Belfort, Bella Cairns, Donald Call, Helen Courtney, Ella Danaher, Lael Davis, Florence DeBar, Jeane Devereaux, Elaine Anderson Dudley, Louise Wakelee Elliot, Wm. A. Evans, Edward Ewald, Robert Fiske, Geo. Clayton Frye, Lwileen Garrison, Fred Hall, Arthur L. Henry, Geo. Henry, Frank Horton, Booth Howard, Frederick Howard, Gladys Hulette, Beatrice Joy, Mary Keane, Brady Kline, Henry J. Kooper, Mabelle Lazzar, Frank Leighton, Betty Linley, Guy Lindsay, Marie McConnell, J. J. McKettrick, Edward Mcisher, Mildred M. Miller, Wm. Nelson, W. H. Pendergast, Jane Richardson, Nicholas Roche, Vera Roehm, Frank Sherlock, Joseph N. Spence, Daniel J. Sullivan, Ben Suslow, Marjorie Sweet, Helen Hilton Van Hoosier, Jay Velie, Gladys Walton, John Warren, Wm. Wayre, Robt. Williamson, Edwin Wilson, Albert Wyart (and Junior Members): Maddah Craven, Ethel S. Dwyer, Patricia Morris, Florence Scott and Estelle Shallow.

Every member should make a note of the fact that on Sunday, April 20, at 2:30 P. M., there will be a public meeting at the Hotel Astor. It is quite possible that something sensational will develop.

It is gratifying to learn that all the managers paid for the extra performance given on the day of the big parade.

Many chorus girls lately have expressed their earnest desire to join the A. E. A. Some managers make their lot particularly hard. They are rehearsed, perhaps for twelve hours a day, for two weeks and over and then notified that their services are dispensed with. This is unjust, but under present conditions they have no redress. If they would only start an organization of their own we would be quite willing to help them do so, and then the two bodies could affiliate.

### “COME-ON CHARLEY”

Laughable Farce Based on Get-Rich-Quick Idea

“Come On, Charley,” a farce presented at the Forty-eighth Street Theater last Tuesday, is programmed as a fable. It should have been fabulous. Few plays this season have contained such deep excursions into unrealities, such financial absurdities, such extravagant character drawings and such horse play. But these are indulged in for the sake of making the auditors laugh, a worthy endeavor that is well accomplished.

The adventures of the young man, from whom the play takes its name, in running up \$10,000 to \$500,000 forms the basis of the plot. For the purpose of apologizing for the absurdities the author, George V. Hobart, introduces them as a dream. And the overcrowding and congestion of incidents, which make it impossible to define the action of the story in a short space, is also excused by this method.

Charley is played with a quiet reserve and line painting ability, both of which are extremely effective, by Lynne Overman. A comedy hit was made by Frank McCormack. Amy Leah Dennis was pretty. TIDDEN.

**"THE JEST"**

**Colorful Drama of Medieval Florence**

"The Jest," the play from the Italian of Benelli, which Arthur Hopkins is presenting with John and Lionel Barrymore in the leading roles, is like a great painting of life in the Middle Ages—a painting in which are depicted intrigue, passion, brutal power and contrasting emotions. It possesses color in broad, elemental strokes; line, perspective and, above all, a subject dear to the hearts of the medieval painters. It overwhelms. The result is an unusual evening in the theater.

In graphic and often poetic dialogue, in dramatic situation, "The Jest" tells a story of love and hate and revenge in Florence in the days of Lorenzo the Magnificent. A gentle, effeminate artist goaded from childhood by a swaggering soldier plans with Italian subtlety to obtain revenge. The play pictures his steadily accumulating triumph—a triumph that might be called one of mind over matter. The stealthy, cruel, tigerish intelligence of the artist finds it easy to dominate a situation in which his opponent has merely brawn and bravado.

John and Lionel Barrymore in these widely contrasting characters played with a power and a grasp of detail that indicate great progress on their way to the heights of the American stage. The latter in the more showy role of the soldier exhibited ruggedness and a captivating insolence, though through it all a wholesome personality. John's part required greater subtlety in the suggestion of refinement of cruelty, and it was played with haunting sympathy and a strikingly poetic attitude.

REID.

**"PAPA"****Zoe Akins' Satire Travesties International Lovemaking**

F. C. Whitney presented "Papa," Zoe Akins wrote it, the Little Theater houses it while John L. Shine and Jobyna Howland are co-featured. "Papa" is best classified as a travesty on international love affairs.

Doris (Violette Wilson) tells her prospective husband that she has had an affair with a robust Italian tenor named Zimzapanzi (compounded from a zoo catalogue evidently), and the result was an offspring named Dolores, the child then being in Doris' home. Now it runs that Doris' sister, Chloe (Ann Andrews), is the one really indiscreet. But Chloe doesn't want to mess up her marriage with Dick (Arthur Elford), but Doris is taken, Dolores, scandal and all by Mr. Roderick (Barnett Parker). But Papa (John L. Shine) who loves to live and dotes on his daughter, but can't keep his finances breaking the tide tells them all, and they agreed to marry rich men who will aid papa.

The play moves in a circle that embraces only the family and the tenor and a Mrs. Blythe (Jobyna Howland), who appears in the last act only. The family skeleton is jostled, juggled and bounced.

Shine fits the papa role, but is capable of greater things. Misses Wilson and Andrews dress well. Adolphe Miller on the stage, was effective as the tenor. 'Tis a pity Miss Howland is in view but a short time; she's clever.

MARK.

**NO MAN'S LAND**

By MILE-RIALTO.

HERE are boarding-house mistresses—and boarding-house mistresses. Take Alison Skepworth in "39 East," for instance. She represents the lady "who has seen better days"—to a nicely—even to the impressive velvet dress, worn out of season. She possesses all the dignity and assurance of the mistress of a well-paying establishment, and is in every way one of the best drawn characters in Rachel Crother's romance of springtime and youth.

WHEN we beheld Maude Hanaford's tresses of pale gold in "The Jest" we were immediately reminded of the heroine of a favorite fairy tale in which the damsel was entreated to "let down her golden hair." Indeed, the shimmering wealth of Miss Hanaford's hair was a thing to remind one of fairies, and fair ladies, especially as she was garbed in the picturesque dresses of the period of the Medici. Standing against the dark background of the first act she presented a daintily alluring picture. Small wonder she caused three men to die—or go mad for love of her!

SO Ivy Sawyer will again be under the management of Charles Dillingham. Wonder what good things this arrangement has in store for her now. You will recall that it was in his production of "Betty" that she made her debut to the American public, and immediately found favor as a demure and wholesome musical comedy ingenue. Then, too, she met Joseph Santley, whom she later married. Yes, indeed. Mr. Dillingham has been responsible for many happy events in the life of the pretty little lady who came from England to win fame and fortune.

AMONG the many fair ladies who are in town for Easter openings, is Martha Hedman, who has been visiting around other parts of the country for some time. She will appear in "3 for Diana" at the Bijou on Easter Monday. If she is to be the Diana of the play, it is safe to assume that there will be many times three who will want to see her. Ever since she arrived here to impart the teachings of Swinburne, Miss Hedman has found a warm welcome in the audiences who have found her beauty pleasing, if they didn't quite approve of Swinburne.

THE soft spring air carries the news along the Rialto that Lynn Fontanne has at last come into her own, and is to be given the principal feminine roles in two new plays which George C. Tyler will "try out" in Washington. Heretofore, she has had to be contented with "bits" in plays in which Laurette Taylor starred. So well did she make these small parts stand out that Mr. Tyler has come to believe she can become a profitable investment all by herself—therefore, will she appear in "Made of Money" and "A Young Man's Fancy."

MARJORIE RAMBEAU'S return to the West will be in the nature of a triumph—both for her and for the cities that recognized her ability before New York put its official stamp upon her acting. If re-

ports can be relied upon, she will play brief stock engagements in Salt Lake City, Frisco and Denver, this summer. Her Broadway successes, "Cheating Cheaters," "Eyes of Youth" and "Where Poppies Bloom," will serve to reintroduce her to her old-time public.

FOR a little girl whose real name is Gladys Buckley, and who was born in Brooklyn, N. Y., Olga Mishka, of the "Tumble In" company, is one of the best Russian dancers we ever saw. The Mishka? Oh, that is her husband's name. He met her at a dance in Chicago three years ago, taught her to dance and they were married—or, they were married, and he taught her to dance. The record is not specific.

HATTIE BURKE is the fortunate young lady chosen to follow Ivy Sawyer in "Oh, My Dear!" To become a principal at the Princess Theater is a thing worth while, for the "Oh" school of plays are notable for the daintiness and charm of their feminine interpreters. Even the prettily proper girls who grace the chorus have to pass the test of youth and beauty before they entertain Mr. T. B. M. and young Mr. Man-About-Town.

**"I LOVE YOU"**

**Premiere of New Farce by William Le Baron**

The first performance of "I Love You" was given at the Lyric Theater, Allentown, Pa., on April 8. It is a farce from the pen of William Le Baron, produced by G. M. Anderson.

Jimmie Farnsworth, a young bachelor, asserts that there is no such thing as love. He makes a bet that he can with the proper environment make any two people become engaged to each other inside of a month and during the next two acts he tries to prove his theory. He furnishes the environment, in the form of a house party, moonlight nights, dim lights and music, but at the end of the third act everyone has become engaged to just the one they love and Jimmie's scheme and theory come to naught.

The lines are very bright. The settings are very well designed, and the gowns of the ladies marvels. It is by far the best effort of this playwright. The cast was in most cases excellent . . .

**Bessie McCoy Quits**

Bessie McCoy Davis, widow of Richard Harding Davis, who has been in the "Midnight Frolic" atop the Amsterdam, handed in her "notice" last week. Her dance will be done by Eva Burroughs Fontaine.



White.  
Jack McGowan, who sings and smiles himself into nightly favor in the leading role of "Take It From Me"

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## WITH THE STOCK COMPANIES

### IN MANY CITIES

**BUFFALO:** STAR—"Little Peggy O'Moore," is the presentation by the Knickerbocker Players. Many new faces are seen in the cast, and the acting was not up to the standard heretofore set. • BARKER.

**CHICAGO:** HIPPODROME—The players at the Great Northern Hippodrome presented a short farce called "Murdering Selina." The title is part of the humor, for Selina is a young person with a penchant for inducing other young persons of the opposite sex to fall in love with her, then sending them word that she has passed from this life, with the request that they remit funds for the support of a wholly mythical mother. The play is by Margaret Scott Oliver, who has had experience in devising plays for the Toy Theater in Boston. Next week Frederick Bruegger will join the company. WILSON AVENUE—"The Silent Witness" was the offering of the players. ATKINS.

**EDMONTON:** ORPHEUM—"East Lynne" drew big business. Zana Vaughn gave one of her best performances in the leading role. Rita Elliot, James Blaine, Rex Snellgrove, and the others capably handled their parts. Etta Delmas, the capable character woman of the company followed with a capital performance of the title role in "The Rejuvenation of Aunt Mary." FORBES.

**FALL RIVER:** ACADEMY OF MUSIC. The week of April 7, the Blaney Players offered Cecil Spooner's comedy drama, "My Irish Cinderella" with Valerie Valaire as the poor Irish lass. Miss Valaire and Jack Lorenz won much favor with the patrons. "The Girl Who Came Back." GEE.

**NEWPORT, R. I.:** COMMUNITY PLAYHOUSE—"The Marriage of Kitty" March 31-April 5, with Lionel Glenister, Elsie Rizer, A. C. Sherman, Mrs. E. W. Pardee, Dorothy Willard, William MacLeod and a good company, was a fine production—well staged—large attendance. GEE.

**NORTHAMPTON:** ACADEMY—Melville Burke presented the Northampton Players in Masefield's "The Tragedy of Nan," giving a production of rare beauty, and notably acted. This is the first time this play has been given by other than a specially selected company. Prominent in the cast were Ernita Lascelles, Claude Kimball, Eugene Powers, William Evarts, Agnes Scott, Ethel Daggett, Jack Amory and Frank Dawson. BREWSTER.

**SALT LAKE CITY:** HIPPODROME—Ralph Cloninger, Gertrude Bondhill and the Cloninger Players appeared this week in "Elevating a Husband," a comedy drama which won much favor. In addition to Mr. Cloninger and Miss Bondhill, many of the other players won applause for their work. The offering next week will be "The Warning."

**WILKES:** The Wilkes Players, headed by Nana Bryant, J. Anthony Smythe and Cliff Thompson changed from howling farce to drama this week and are appearing with great

success in "Branded." Next week the Wilkes players will present Roi Cooper Megrue's "Seven Chances." PICKERING

**SAN FRANCISCO:** ALCAZAR—The Alcazar is running "Yes or No" for the second week, it having drawn so well. "The 13th Chair" will follow. BARNETT.

**SCHENECTADY:** VAN CURLER—"The Lion and the Mouse" is the current week's offering of Mae Desmond and Company, without any decrease in attendance since the opening. For the week of April 14-19, the bill will be "Little Women."

There will be an interruption of one night in the stock engagement to permit the appearance on April 17 of Ina Claire in "Polly with a Past." SAHR.

**SOMERVILLE, MASS.:** SOMERVILLE—"45 Minutes from Broadway" went bigger than the first week it was presented. In it John Gordon as Kid Burns covered himself with glory. He works hard, gives a good performance and deserves a lot of credit. Winifred St. Claire as Mary is also splendid. Grace Fox, Ted Brackett, Rowden Hall, John Westerman, Ruth Fielding, and Rose Gordon also added materially toward the play's success. Next week "The Iron Master."

**SPOKANE:** AUDITORIUM—Return engagement of "Turn to the Right," played to good business March 31 to April 1.

### IS THAT SO!

Edith Lyle has been engaged as leading woman of the Albee stock company, which will open soon in Providence.

Virginia Valli, formerly with the Essanay picture people, is now a member of the North Shore Players at the Wilson Avenue theatre.

Florence Coventry closed her engagement with the Blaney Players in Fall River, April 12.

Crane Wilbur, who has been leading man with the Liberty Players, Oakland, Cal., for the past two years, has severed his connection with the company.

### Fassett Company to Open in Albany

Malcolm E. Fassett and his popular company of stock players will open a summer engagement at Harmanus Bleeker Hall, Albany, April 21. Mr. Fassett promises an organization of unusual excellence and will present repertoire of the latest stock releases. He has been successful in catering to the theater patrons of Montreal, Toronto and other large cities.

### Summer Stock in Toledo

Ray C. Owens has taken over the Auditorium, Toledo, and will install the Mabelle Estelle Players there in a summer season of stock May 25. Managers Owens has already arranged for the first three weeks' bills: "The Brat," "Fair and Warmer" and "Johnny Get Your Gun."

## WHERE'LL WE GO TONIGHT!

### Hotel Majestic

The Hotel Majestic's cafes have been crowded with luncheon guests. The substantial cut in prices order by Copeland Townsend has been met with enthusiasm by an appreciative public.

Copeland Townsend is making preparations to enlarge the dancing quarters of the Hotel Majestic. This hotel is enjoying excellent business, especially with the reduction in restaurant prices but which has not effected the high standard of cuisine.

### Reisenweber's

Sophie Tucker's room at Reisenweber's is a regular mecca for joy-seekers. Not only does her talent as an entertainer draw the crowds but the unique atmosphere which she has installed in her entertaining department of this popular restaurant is building up a big patronage. Doraldina, too, is holding the hit which she made several weeks ago with her Larumba Shiver and Hindu Gypsy Dances.

### Sonora Restaurant

For real Mexican cooking, the Sonora Restaurant is the only one in New York where such dishes may be obtained. It is a favorite after dinner place. Although only a few weeks old this restaurant has become well established with the public who wishes something different.

### Strand Roof

The new Spring review at the Strand is a success. This popular resort is crowded regularly with din-

### MARRIAGES

**GOUCHER-GRAHAM**—Joseph Nelson Goucher, an actor playing in "The Velvet Lady," and Ray Dooley Graham, leading woman in Raymond Hitchcock's company, were married in Albany last week.

**LOEW-EDMONDS**—David Loew, son of Marcus Loew, theatrical manager, was married March 31 to Reta Edmonds. They are passing their honeymoon at Atlantic City.

### DEATHS

**DAVIS**—J. Charles Davis, died from a complication of diseases at the St. Francis Hospital, St. Ann's Ave. and 142nd St., the Bronx, on Wednesday, April 9—age 69. He is survived by his wife and one son. J. Charles Davis was a writer, traveler and theatrical manager. He was General Press Representative for Barnum and Bailey Show and held that position for a number of years. He also managed Harry C. Miner's Peoples Theater in the Bowery for a term of years. Later he managed Miner's Fifth Avenue Theater now Proctor's, and also Proctor's 23rd St. Theater.

**DOWLING**—Andrew Dowling, 40 years old, an assistant director with the Vitagraph Company, died April 6 after an operation. He lived at 72 Rogers Avenue, Brooklyn.

**REDWAY**—Eddie Redway, comedian, in private life E. Percy Saylor, died April 9 of tuberculosis in a sanitarium near Reading, Penn., where he was born forty-nine years ago.

ers and dancers. The jazz orchestra is rendering many selections from the several Broadway musical hits which the crowds of dancers are enjoying. The dinner served, as everybody knows, is excellent.

### Murray's Roman Gardens

When one company of actors compliment another it is guaranteed that the latter's performance must be par excellent. Such an incident occurred last week at Murray's Roman Gardens. Both companies of "The Fortune Teller" and "A Prince There Was" dropped in for dinner. In honor of the party Murray's entertainers sang "Pal O'Mine," "Kisses," "Mickey" and "Till We Meet Again."

A specialty feature that is meeting with great favor at Murray's Roman Gardens is the revolving dancing floor. Artists who assist in lending entertainment to the dancers are Ricardo Venanzi, C. Carroll Clark, Miriam Garland and Max Rosenzweig.

### Hotel Bingham—Philadelphia

The Hotel Bingham is especially adapted to the convenience of professionals who are playing Philadelphia. It is the only hotel having direct subway and elevated connections with all railroad stations, ferries and department. It is also near all theaters.

### Pre-Catelan Restaurant

The Pre-Catelan is going as strong as ever. Manager William H. Barnes frequently adds new features.

### PLAY DATES AHEAD

**ADAM AND EVA**; Boston March 17-indef—

**BETTER 'OLE CO. "E"**; Chicago indef—

**CURE FOR CURABLES**; Phila indef—

**FIDDLERS THREE**; Montreal 14-19, Buffalo 21-26, Toronto 28-May 3, Cleveland May 12-17—**FLO FLO**; Phila Mar 24-Apr 19, Boston 21-May 24. **FRIENDLY ENEMIES**; Port Jervis, N. Y., 21, Poughkeepsie 22, Newburg 23, Saratoga 24, Rutland, Vt. 25, Burlington 26, Hoosic Falls, N. Y. 28, Pittsfield, Mass. 29, Greenfield 30, Northampton, Mass. May 1, Stamford, Conn 2-3.

**GLORIANNA**; Chic indef—**GOING UP**; Chic indef.

**HAPPINESS**; Phila. Mar 17-indef—

**HELLO ALEXANDER**; Phila Mar 17-indef.

**JACK O'LANTERN**; Boston indef.

**KEEP HER SMILING**; Indianapolis 14-19, Cincinnati 20-27, Baltimore 28-May 4.

**LADIES FIRST**; Phila Mar 17-indef—

**LITTLE SIMPLICITY**; Phila Mar 31-indef—**LOMBARDI LTD.**; Newark 14-19, Phila 21-June 14.

**MASQUERADE**; Chic indef—**MOONLIGHT AND HONEYSUCKLE**; Chicago indef.

**NOTHING BUT LIES**; Boston Mar 10-indef.

**OFF CHANCE**; Newark Mar 31-Apr 5, Akron, O. 7-8, Canton 7-8, Canton 9-10, Youngstown 11-12, Columbus 14-16, Terra Haute 17, Urbana 18, Springfield, Ill. 19—

**OH, LADY! LADY!**; Chic indef—**OH, LOOK**; Phila indef—**OVERSEAS REVIEW**; Chic indef.

**SAVING GRACE**; Columbus 17-19—

**SCANDAL**; Chic indef—**SHE WALKED IN HER SLEEP**; Boston 24-indef—**SO LONG LETTY**; Detroit, 13-19, Middle-

town, O. 20, Louisville 21-26, Cincinnati 27-May 3, Columbus 4-10, Hamilton 11,

Cleveland 12-17, Pittsburgh 18-24, Washington 25-31, N. Y. 2-7, Brooklyn 9-14.

**TAKE IT FROM ME**; Boston indef—

**30 DAYS**; Chic indef—**TILLIE**; Chic indef—**THURSTON, THE MAGICIAN**;

Louisville 14-19, Columbus 20-26, Akron 28-30, Youngstown May 1-3—**TWIN BEDS**; Chicago indef.

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3—VAUDEVILLE FROM ITS HUMBLE BEGINNING TO ITS WONDERFUL POPULARITY OF THE PRESENT DAY.

—By Harvey Alexander Higgins, Jr.

4—THE SONG THAT GAVE ME MY FIRST BIG HIT.—By Big Vaudeville Artists.

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*and*

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# IN VAUDEVILLE

## PANTAGES PLANNING TO OPEN NEW YORK VAUDEVILLE HOUSE Broadway Theater Nearing Reality for Western Circuit—Newman Inspects Local Site in Behalf of His Interests

**P**ANTAGES on Broadway! That's the new circuit ticket laid out by Alex. Pantages, the executive head of the Pantages Circuit, and which is coming closer to realization through late activities by both Pantages and associate workers of his western chain of vaudeville theaters.

Dame Rumor has had Pantages coming into New York for a long time but not until recently has the proposed New York venture reached anything like a reality.

Walter Keefe, the New York representative, and Pantages have time again talked over the New York situation with the result that the latter is now believed to be headed for New York to close up the local deal. Pantages was in Chicago last week. So was Walter Keefe. But while Pantages and Keefe were discussing other links in the Pantages circuit, with at least eleven new links on tapis, Frank Newman, a right hand

bower of Pantages, gumshod into New York last week and sized up several probable sites as well as houses for the proposed Broadway theater.

Newman's been with Pantages a long time and at present is the resident manager of the Pantages in Salt Lake. He has been in company with Pantages since last December, the two traveling here and there in quest of new houses, with the New York invasion fully decided upon.

Newman did some tall hustling while here and got a line on one site that will be placed before Pantages immediately.

In the new Pantages time now under booking contracts for Pantages shows are houses in the southwest and south that will make the circuit more circuitous after the acts will wind up their Denver and Kansas City dates.

### N. V. A. as Judge

Is George Whiting entitled to the Chinese number that he and Sadie Burt are doing in vaudeville? That's a question Newhoff and Phelps have asked the National Vaudeville Artists to settle. William B. Friedlander originally wrote a Chink number for Whiting and Burt which later reverted to W. B., when Whiting and Burt decided to quit vaudeville. The former Whiting and Burt act, written by Friedlander, was sold to Newhoff and Phelps. Whiting and Burt are back in vaudeville with a Chinese number which is claimed by Newhoff as an out-and-out copy of the Friedlander number. As Friedlander did not write any Chinese music or lyrics for the present W. & B. act he will be called to substantiate Newhoff's claim. Friedlander says the number was sold outright to Newhoff and Phelps. Both acts are playing the "big time."

### Nan Halperin's \$1,000 Offer

\$1,000 weekly for an extended vaudeville engagement is what Nan Halperin was offered recently while she was recuperating at her home in Kew Gardens, L. I., Miss Halperin having cancelled all her contracts when seized by influenza in Youngstown, O. Miss Halperin refused the offer, which came from Australia, the comedienne to do no more stage work until next fall. Then a new show — a musical production — will have Miss Halperin as its star, opening out of town Labor Day, playing four weeks and then coming into Broadway for an indefinite engagement.

### Bordoni and Gitz Rice

M. S. Bentham is arranging to present Irene Bordoni and Lieut. Gitz Rice together in vaudeville.

### New Keith Theater Opens Easter

B. F. Keith's new \$1,000,000 vaudeville theater in Providence, R. I., will be opened Easter week. It is one of the finest theaters in the Eastern States. The old Keith theater will be re-dedicated the Victory theater and will be used exclusively for motion pictures.

### Willie Ritchie and Vaudeville

Willie Ritchie looks forward to long vaudeville dates if his coming big fistic bout with Bennie Leonard in Newark April 28, pans out at all favorably for the little fighter. Ritchie has been in vaudeville before, but when ring defeat came along and took away his glory then Willie traversed other channels. Recently Ritchie got the edge on Leonard, now a champion, in a short go on the Coast, and immediately Ritchie became a prospective vaudeville commodity. However, another bout was fixed up for Ritchie and Leonard, so that Willie's proposed vaudevilling under Harry Weber's direction, has been postponed until after the Newark clash.

### 27th Boys Mustered Out

The 27th Division jazzists, seven in number, direction Sid Martin, were mustered out last week but will stick together for a vaudeville route, booked by Charles Potsdam. The boys will play upstate, having appeared in local houses since coming back from France.

### Keith Houses Plan for the Summer Months.

Al. Darling Chairman Treasurers' Club Benefit.

Harry DuKane Killed in Portland, Me., Accident.

Manuel Romaine, Tenor, Plans Big Minstrel Novelty Act.

\$200,000 Vaudeville House in Jacksonville, Florida.

### Agents Must Keep Faith with Keith Exchange

**B**URLESQUE WANTS VAUDEVILLIANS Scouts From Producing Firms Seek Talent in Variety House

With many principals already lined up for musical shows and "notices" in for a number of men and women no longer wanted on the present payroll of the burlesque managers, vaudeville is now expected to furnish recruits to fill the breach made by the departing burlesque troopers. Scouts from different burlesque producing firms are now scouring the local variety houses in search of talent, musical and dancing acts getting the main attention wherever seen.

### Vaudeville Act Off

Marjorie Rambeau, who is to appear in a new play (allegorical), "The Pearl of Great Price," under A. H. Woods' management, closes her New York engagement at the Republic Saturday night. Miss Rambeau is not going into vaudeville as reported. She and "The Fortune Teller" co. will play the subway circuit following the local engagement.

### Switch of Loew Managers

Ferdinand Turner, who has been managing the Lyceum, Pittsburgh, for Marcus Loew, is now managing the Garrick, St. Louis, for the Loew offices. Charles Loewer, former manager Loew's Boulevard, New York, goes to the Pittsburgh house with Al. Bernstein, late of the Army, managing the Boulevard.

### Gets Majestic Instead

"Tango Shoes" (Billie Burke's act) was booked for the Stake-Lake, Chicago, for this week, but George Gottlieb, the New York booker, last Friday shifted the act to the Majestic

## UNA CLAYTON, AI-KO TAMAKI TROUPE AND OTHER NEW ACTS

### Una Clayton and Company in "Keep Smilin'"

While not a new act, Una Clayton in "Keep Smilin'," written by herself, was considered important enough to be booked at the Palace by E. F. Albee. She registered a hit. The playlet's story has already been frequently itemized in the press. Although its locale is in Greenwich village, she has in its construction followed sane dramatic rules. More glory to her. The story is the style which magazine editors crave for to sandwich in between some stiff English novelist and a political essay in order to sell their periodical. The reviewer has seen Miss Clayton's work in many parts of the country. While it would be foolish to state she has in vaudeville the popularity Maude Adams has in the legitimate, yet she possesses a large following of vital box-office influence in every big time city, especially among women

and children who are as profitable patrons as men, and who look forward to her visits as they do those of the other beloved actress. Both are much of the same caliber. Miss Clayton's study of the boarding-house slavey is adroitly tape measured to vaudeville's requirements, having all the rapid, sure-fire interpretation it demands, still always sustained and occasionally etched to a three-act standard. Herbert Griffin's playwright congratulatingly is absent of the British A and soft art stuff. His methods are direct.

HIGGINS.

### Ai-Ko Tamaki

A crackerjack oriental athletic team is this act. First on their program is fencing. Both the man and woman are exceedingly graceful. So lithe some are their movements when handling the foils that the observer forgets their below-medium stature. They also have a combat with long poles which is a novel feat of arms. But it is their jiu jitsu wrestling which puts the audience on the edges of their seats. For an athletic turn it is of the first order. HIGGINS.

(*New Acts Continued on page 600*)

## TAKING

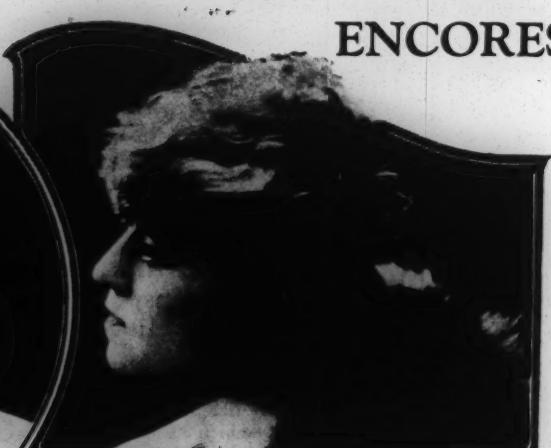


White

Bobby O'Neil, of the clever team of O'Neil and Keller (Miss Keller across the page), at the Bushwick, Brooklyn



Frances Kennedy sings and illustrates "Smiles" at the Colonial, Erie, this week



White  
Evelyn Kellar, with Mr. O'Neill, is singing one of the latest anti-prohibition ditties "How Are You Going to Tame Wild Wimmin"



Wettlin

Horace Wright and Renee Dietrich lately returned to vaudeville from the Over There Theater League. They are at Keith's, Boston, singing "Ring Out Sweet Bells of Peace"



Bernard Granville is playing a holdover engagement at the Palace. One of his songs is "After the Country Goes Dry"



Lumiere

Sidney Phillips has personality plus. He is displaying it to the Reconstruction workers in Washington, at Keith's this week with "Rock-a-Bye Your Baby With a Dixie Melody"



Johnny Cantwell and Rita Walker is another team that entertained the boys in France. They are playing in Grand Rapids this week. "Oui, Oui, Marie," goes big

Kranz and La Salle are pleasing the inhabitants of Youngstown, O., this week. "He's Had No Loving For a Long, Long Time" is one of their good numbers



## ENCORES

## VAUDEVILLE VOLLEYS—From

**O**H where, oh where, is May de Sousa?

Nearly every mail brings inquiries to the Palace Theatre concerning her. Don't keep your charming self hiding, May. There might be a waiting fortune or somebody who wants to treat you to an ice cream soda, with two straws. Life's all a lottery. Take a chance. Speak up!

### Lou Holtz Not Saving Burnt Cork

Did anyone notice that at Proctor's Fifth Avenue last week, during a supper show, Lou Holtz, black-face comedian, appeared with features as clean as a babe's soul. No, the price of burnt cork hasn't gone up, and he was not breaking in a new act either. His lines were the same at the Palace, and went just as big. To Vaudeville Volleys, he gave the exclusive statement that he had been studying face values. But with this experiment which we had just witnessed and which we first thought was laziness, he has concluded that a youthful face could not register comedy as well as that accentuated with burnt cork. This explanation showed us the wisdom of it. Thus, Lou being as wise as he is a merry comedian, soon thought there ought to be more \$\$\$ in his pocket.

### George Volp, Gentleman

Continuing still on happenings at the Fifth Avenue, Vaudeville Volleys hasn't seen any placard around with instructions on politeness; but we are sure Mr. Proctor and Mr. Quade have issued such. In the case of George Volp of that theater, these gentlemen may rest assured that this rule is obeyed to every twist in the letter. Watch him superintend an afternoon audience. The entering and exiting women think they're at a matinee idol's tea. It's a safe bet his bookkeeping is as accurate as his manners.

### From Salt to Ink for M. S. Bentham

Lieut. Bentham—oh, no, not that, for he has informed his secretary that he is to be just plain Mr. Bentham hereafter—is back at his desk with vim. He finds booking a vaudeville act by ink much more difficult than routing a whole navy by salt water. Mr. Bentham's biggest service stunt was salvaging the U. S. S. Northern Pacific just as he has done many a floundering vaudeville act. This ship was grounded off Fire Island. He so skilfully directed his crew in this work that he saved it from complete destruction.

### Antoinette Bade All in a Whirl

Gosh, Antoinette Bade has been at sixes and sevens. She understudied Mollie King at the Century Roof and made a hit when her chance came. The ever alert booking experts rushed over to investigate, whether or not it was a press agent's dream. What they saw was a future vaudeville prize. First, they caught her right arm and whispered an offer in her ear, and then the roof's stage manager pulled her left arm and whispered a raise of salary in left ear. This continued until she got dizzy. It was like being wooed by two splendid lovers, and not knowing which to choose. Being first at the Roof, she thinks she ought to remain for a while. But gosh ding it, the booking office is chewing its teeth. They're going to get her yet,

### Via Una Clayton, Mr. Albee Revives The Human Interest Playlet—M. S. Bentham's Patriotic Service—Friedlander and Herbert Combine—Avon Comedy Four's Flirtation

though. Vaudeville, like the Standard Oil Co., always gets the best.

#### Una Clayton's Appreciation of Mr. Albee

Una Clayton didn't cause the war, nor did she finish it, yet she has Liberty Loan buttons for each drive. But in its after effect, she is going to be the most effectual in the post-war theater and via Mr. Albee and vaudeville—no two more patriotic institutions. As a headliner and a writer, she is an instigator of a revival in vaudeville. During the intensity of the war, we had to have nothing but tin music and tinsel. Now, we are wanting a vaudeville diet a bit more substantial, with, of course, one or two doubling in brass acts for variety. So to keep up with and a little bit ahead of progress, Mr. Albee has especially engaged this week, Miss Clayton in "Keep Smiling," written by herself.

It is the re-introduction of strictly human interest work at the Palace, which is the pinnacle almighty of the world's vaudeville, sets the pattern for variety like Paris does for feminine attire. However, this engagement does not introduce Miss Clayton to New York audiences. Once she played twenty consecutive weeks in the Metropolis. Sixty-five of her playlets have been produced in vaudeville. Several stars owe their start to her vehicles, which she has successfully fitted around them. Alan Dinehart, vaudeville's best juvenile, was one of these. In vain he had experimented with sketches until Miss Clayton tailored "Just Half Way" to his personality. This act caused the booking offices to card him as a find.

She has always insisted on the clean line and situation. Outside the theater, pure food is her constant study. This subject instigated her writing "Milk." When it was produced in Washington, she received praise from the U. S. Department of Health. Throughout the country, no other actress besides Mary Shaw and Mrs. Fiske speaks so frequently before civic bodies. Of Mr. Albee, she said: "He is the fairest, squarest man I ever had business dealings with. There is no act on his books whose personal progress he is not just as much interested in as that of his own theaters. It is the greatest compliment in my career when he himself arranged my Palace book-

ing." Miss Clayton telephoned this statement to Vaudeville Volleys and it was copied down in pencil as she told it.

#### Martin Beck—The Can-Be-Done Man

When Robert Fulton was inventing the steamboat, every one said "it can't be done." So it was when Martin Beck built the Palace, but the Palace became the apex of all things vaudeville. So it was, too, with Mr. Beck when he was building the State-Lake Theater in Chicago, to be an aristocratic house with a policy of having three high class shows a day. Now, it is the biggest thing in that city. And the office space was gobbled up like hot cakes. It can be done is the easiest thing to say, but it takes almost trench-like courage to say it can be done and have the brains to do it. Such is the thumbnail sketch of Martin Beck's pioneering and success.

#### Game John Pollock

John Pollock, a brother of the great Channing Pollock, did his share for entertaining the soldier boys all rightie. He is commander-in-chief of the morgue up in the booking office. To those not up in editorial slang, this place means the library where the Keith officials keep a photograph of all their artists. His beautiful home is out in Leonia, N. J. Last summer one of the training camps was stationed on its outskirts. Out of his big, kind, patriotic heart, he sent word to the camp that every Sunday he would entertain six of the soldier boys. The first Sunday six strapping negroes answered the invitation. Their muddy boots nearly ruined his Axminster rugs. They ate with and bent his Tiffany silver knives and spilt gravy all over his real Dublin Damask linen. As luck would have it, each Sunday the same bunch put in appearance. When war ended, the Pollock dining service was about demolished. Did he complain? Not he. "These boys were ready to give their lives for their country. Why should I worry because my bric-a-brac went to smash?" was the cheerful manner in which Mr. Pollock loyally defended the behavior of his guests.

#### Enterprising Frances Nordstrom

Frances Nordstrom's at it again. Gee, how does she do it? This time it's a new play, "The Ruined Lady."

for Grace George. She writes the material for a list of artists as long as a benefit program, plays her exacting part in "The Memory Book" which her husband, William Pinkham, has presented with all the delicacy of some foreign producer, yet within the intellectual grasp of any vaudeville audience, writes plays, and still has a disposition as calm as an Easter lily. Newspaper editors with nerves should interview her to learn tranquillity.

#### William B. Friedlander and Hugh Herbert Combined

A combination of two of the biggest minds in vaudeville will be that of William B. Friedlander and Hugh Herbert. Both these writing men's success has been due absolutely to the fact that everything each of these has written—plays, songs, or patter—has a story. The public wants a story. The motion pictures are learning it more every day. It has been a desire in the human blood since the beginning of Greece. Here in the older days professional story tellers told their narratives with bits of acting thrown in on the streets to the crowds. This was the very first form of the theater. To-day in Greece the same custom prevails. To hear a story will be a human want as long as the world exists. Hence, how can the combination of Friedlander and Herbert, who have followed such a method, be but a success? There is not a book written on salesmanship which does not warn against the selling of merchandise which is not popular with the public, thus as these two men write what the public has demanded since the beginning of time, their new team will be a profitable one.

#### Avon Comedy Four Flirting with Scandal

George White is negotiating with the Avon Comedy Four for his first production of his Scandal series—"Scandals of 1919." Anybody who is acquainted with the Avons or George knows that they are four flushing when they talk about scandal. They may use such a name, but they never got beyond a quilting party in putting the sin in sinning.

#### Dorothy Jardon Aiding Tailors

"Say, Central, get my mother—go along, sister, you know my number well enough. Say, Ma, hey, stop that jazzing in my ear, Central. Ma, get my dress suit sent to the tailor's for Dorothy Jardon's big blowout on April 27." Thus all the aspiring Eddie Darlings and E. M. Robinsons are telephoning directions to their parents. The gilt edge executives, while not worrying about their ever valeted evening attire, have marked this date on their calendar pads, informed their chauffeurs that that particular evening could not be free, and assured their wives that any bridge club or any debutante's ball could not stand in the way of their accompanying them to Miss Jardon's party.

#### Irene Bordoni and Lieut. Gitz-Rice

Irene Bordoni and Lieut. Gitz-Rice have got the vaudeville team bug buzzing in both their bonnets. But come to think of it, why shouldn't they be a most successful out of business.

**FOR  
LATEST AND EXCLUSIVE  
VAUDEVILLE NEWS  
TURN TO PAGE 597  
MARK VANCE IS WITH THE MIRROR**

## SMASHING BILL AT THE PALACE

Una Clayton Scores, Yvette  
Rugel Classy and Green  
a Riot

Not all winter and spring has the Palace filled so slowly on Monday afternoon, but finally it was chuck-a-block. Out of an array of excellent acts, Una Clayton's "Keep Smilin'" was particularly distinctive of laughs. The reviewer counted 121. She was an undisputed success, even so stated by the girl ushers. Excellent support was rendered by Herbert Griffin.

After such a get over a following act would generally find it hard sailing. Not so with Bernard Granville. Like last week he scored. His "Friends" song went big.

John Regay and the Lorraine Sisters opened the bill and their dancing was not lessened in appeal even with the audience half seated. The comical facial expressions of Willie Solar and his peculiar buzzing and whistling singing won him a fair amount of laughs, but his dancing was not up to its best because he found the apron too small. He should see that the drop be set further back.

Phyllis Neilson Terry demanded respectful attention on account of her family tree and her refined beauty. Her singing is good, but her enunciation at times was faulty.

Following the intermission Nelson and Chain had little trouble in getting the program started again. Their routine consists of previous vaudeville tit-bits, with the exception of their entrance on velocipedes which will photograph them on the two-a-day public minds for many moons. However they are good enough comedians to make most any material sell.

Dainty and vocally efficient Yvette Rugel's singing was of a caliber for a high toned musical critic to analyze, yet she scored with every jazz lover in the audience.

Harry Green, having Aaron Hoffman as author, couldn't help be a success in addition to his own high status as an actor. The act was so clever in its idea that it should bring hurryingly to the theater George Jean Nathan who is reported to hold that there is no such thing as an idea in vaudeville. Green's acting ought to get his best adjectives, too. Marie Dale put the funny sparkle into her lines that shot them across with laughing blows.

The returning of Walter Kelly never means stale stuff. His new and old stories always have a punch.

Verke's Jazarimba Orchestra was a bang-up closing act. HIGGINS.

## ORPHEUM HAS STRONG PROGRAM

Three Headliners Feature  
Brooklyn Bill

Van and Schenck, Bert Williams and Ivan Bankoff are the headliners at the Orpheum this week. The La-Vars, dancers, opened the bill. Ted Doner in songs and dances followed. "The Rainbow Cocktail," a musical fantasy, proved a popular offering. Franklin Ardell in "The White Feather," Georgie Price, singing "One and Two and Three and Four," was a big hit.

HUSTED.

## GOOD BILL AT ALHAMBRA

Mlle. Dazie, Whiting and Burt,  
and Lillian Shaw Score

It took a long time for the Monday matinee at the Alhambra to get settled down to business. With the News Pictorial omitted, and something unforeseen causing Erford's Whirling Sensation to quit before they began, Watts and Hawley were at a distinct disadvantage in having virtually to open the show with people coming in all the time. It was not until "Crosby's Corners," a rube brass band act, was on that the festivities commenced in real earnest. Ida May Chadwick, who followed the rube skit, scored heavily with her character dancing. Few women in vaudeville or elsewhere can touch her. "Chuck" Reisner, a new act, came next, and put his "cheerful pessimism" across vigorously. Mlle. Dazie and her associates danced the first half to a successful close.

George Whiting and Sadie Burt started the second half in motion, and to them must be accorded the chief honors of the bill. It seems almost too bad that they should be given such good material to work with, because if all the poor numbers on the market were unloaded on them they could put them over just the same. Ruby Norton and Sammy Lee were not at all alarmed at having to take up the pace of the preceding team. They worked hard and well and came out with flying colors. After them, came Lillian Shaw in her inimitable character sketches. The house didn't want to let her quit at all. Howard's animal spectacle closed the bill. MARTIN.

## Good Timber at Fifth Avenue for First Half

Mabel Burke started the program by getting the audience to applaud her singing very liberally. Her number was Madelon and it scored.

Frank and Mit Britton's musical act had a hard time of it in a second position, particularly because it hadn't anything novel to offer. Playing *I Am Sorry I Made You Cry* received scattering laughs. The introductory patter about hair tonic executed by Weston and Eline went flat, but their drunken scene in a cafe for that kind of work was excellent.

For Nan Gray, Hayward Stafford and Company and Staley and Birbeck see new acts.

Dooley and Dooley had everything their own way and worked sincerely. It was not lost bread thrown upon the waters for them for they reaped in every compliment an audience can give performers.

Another well known act with no evidence of laziness was Frank Fay. HIGGINS.

## Monday-to-Wednesday Bill at Proctor's 125th St. Theater

The bill at Proctor's 125th Street Theater for the first three days, is headed by Lou Holtz, "Father's Joy Boy," and Marie Hart and her four saxophonists in a "Saxo Revue." Dyer and Crawford, "Two Kuts-Ups" also score. Others are O'Brien and Havel, assisted by Miss Valeska in "Ticks and Clicks," Alice Nelson and company in "The Advertiser," and the Crane Sisters. MARTIN.

## Chuck Reisner

Chuck Reisner has about as breezy a personality and as sure a delivery of good points as anybody you're likely to find in the two-a-day—or anywhere else. True, he has a lot of good points to deliver in the material he is using—the monologue used by the late Chappy Aveling—but it isn't everybody with good material that can put it over the footlights. His conversation centers about the opposite sex without the least offense, and is spoken with such infinite good nature one is inclined to doubt the billing which classifies Mr. Reisner as a pessimist, albeit a cheerful one. Cheerful he assuredly is, full of vitality and high spirits.

MARTIN.

## Hayward Stafford and Com- pany

Real clever brains built and wrote Hayward Stafford and Company's act. The subject is about chickens both the poultry and beyond the pale kind. However, the lines are so clever and so delicately tuned with adroit shading of adjectives that an old maid minister could not find offense. First, screen slides are used to show the different kind of chickens and chicken dealers. They are comical without being coarse. Then a pretty and artistic scene of a chicken farm is shown. Credit to the scenic studio who designed it. Enter the maidens all for courtship and the owner of the chicken farm is right on hand not to escape a flirtation with any passing pretty girl. The patter is all about the whole catalog of chickens. The girl is innocent of the Broadway term of the word and the man, well he's a man. He invites her inside his gate and locks it. Her woman's intuition then indicates to her something is wrong and she demands the key for release. He just refuses and then consents. Thus having proved his real respect to her womanhood she half proposes and the curtain lowers leaving the audience to know that it is holy wedlock and not an "affair." It is one of the prettiest acts seen at the Fifth for a long time. It should be booked solid. Mr. Stafford and the girl were great.

HIGGINS.

## O'Donnell and Blair

Charles O'Donnell and Ethel Blair offer "The Piano Tuner." O'Donnell is an elongated, rough acrobatically-inclined worker whose entrance and subsequent work recall the McDevitt piano moving act as well as the palmy days when the late Willard Sims used to mess up the stage. O'Donnell holds up this turn by his rough comedy work. He goes in for all sorts of would be handy man stuff, having several funny stunts with a ladder as well as doing a forward somerset dive from the piano top. His biggest moment comes astride the ladder which is placed in upright position atop the piano. Then he rocks ala Bert Melrose which is surefire. Miss Blair is incidental to the turn insofar as a song is concerned and verbal help is needed to make some sort of excuse for the piano tuner being on the job. The act registered well especially on the balancing finale at the Riverside.

MARTIN.

(New Acts continued on page 603)

## DRAMATIC MIRROR

### "SINGLES" LEAD ON RIVERSIDE BILL

Only One "Team" On in  
Nine-Act Show—Varied  
Program

The Riverside show ran to "singles." This takes in both sexes with several names that won their honors in the legitimate while several former vaudeville favorites return to the uptown house. The Monday matinee crowd was large considering the Holy Week observance while the show appeared to give excellent satisfaction.

Lady Alice's Pets opened. The rats are uncanny at any time but Lady Alice demonstrates that even rodents can perform wonders. Libonati finds xylophonic work more to his liking than theatrical managing and found big favor with his music. His "My Rosary" selection was both timely and splendidly played.

Charles O'Donnell and Ethel Blair are reviewed elsewhere. Ben Bernie did nicely but should tone up his turn now that peace-time is becoming older by the days. Bernie also should switch his musical layout around especially when repeating around New York.

Helen Ware does as well as could be expected with "The Eternal Barrier," which seems to run an uninteresting groove at times despite Miss Ware's efforts to raise it out of the commonplace. Its pretty hard to catch Miss Ware's words in the back part of the house.

After intermission appeared George White who did not work with his usual fervor; in fact George later begged to be excused when his usual encore on "dance calls" was demanded. Stuart Barnes had on a new suit, discarding his familiar dark-cloth outfit and seemed younger. Has several new gags and one song anent the "dry period" that fits his style to a T.

Marie Cahill landed solidly with the last part of her turn, the Jimmy Europe song as well as the Jerome number winning favor. Miss Cahill should eliminate the "a-broad" pun instanter. Bessye Clifford closed the show with her "sight act," several of the pictured poses drawing applause.

MARK.

### Phina and Her Picks on First Half Bill at Harlem Opera House

The bill for the first half of the week at the Harlem Opera House opens with Neckleson in sleight-of-hand work, which pleases well. After him, Ronair and Ward offer a song and patter skit entitled "When Tommy Meets Maggie." Phina and her well-known darktown act, get over capitally, the dance finish scoring particularly well. Eadie and Ramsden who follow, call their offering "Charley's Visit." It contains songs and chatter and comedy contortion. Billy Glasco sings several songs with a run. The songs which meet with biggest favor are *Don't Forget the Salvation Army*, and *Everybody Wants the Key to My Cellar*. The Sorrento Quintette bring the regular bill to a close. Other acts Monday were Ele Baldwin, Fred Ferdinand, Jack Atkins, and Corinne.

MARTIN.

## MANY HEADLINERS AT THE COLONIAL

### Four Mortons, Stone and Kaliz, Hussey and Alan Brooks on Bill

Though Amelia Stone and Armand Kaliz occupied the chief headline position at the Colonial this week it was the Four Mortons who breezed under the wire as the winners of the greatest applause Monday afternoon. The contrast between the two acts is marked, the Stone-Kaliz offering being a dainty and pretentious "song romance," while the Morton vaudeville institution pours out sure-fire volleys of patter and dancing designed to appeal to all degrees of taste. The two elder Mortons can be proud of the vaudeville promise of their youngest children, Joe and Martha.

Bradley and Ardine also have a tendency toward the dainty in their act, "Follies of Song and Dance." Costumes and a setting of soft colors enhance the value of their numbers. Jimmie Hussey and Wallace Worley induced general guffaws with their wartime patter aimed at "Somewhere in Vaudeville." Milo performed his repertoire to the amazement as well as amusement of the audience.

"Sailor" Reilly was a high light of the first half of the bill. With a confident manner and a voice which for volume could be effectively used as a "ship ahoy" medium, he had no difficulty in arousing the envy of his brother sailors in the audience. His most successful numbers were *I Got a Honeymoon Pass* and *Stephen Got Even*.

Alan Brooks presented his capital sketch, "Dollars and Sense." Owen McGivney showed his marvelous dexterity in changing costumes to fit the picturesque figures of "Oliver Twist." Jeannette Hackett and Harry Delmar danced with their accustomed ease and the Mirano Brothers defied the law of gravitation in flying torpedoes.

REID.

### Owen McGivney Shines at Fifth Avenue First Half

Manager Quade is using Martin Beck's policy with the State-Lake. Each week he has one of the biggest of big time acts. Not long ago he dazzled his audiences with Marie Nordstrom. This week he's thrilling them with Owen McGivney, the greatest protean actor on the English-speaking stage. McGivney amazes the audience with his lightning changes and truly good acting. Yvette Rigel's sustained methods, charm and talented voice made a great success. She could have used twice the time and not tired the audience. Mabel Burke was unusual good opening number. Bell and Caron have a novelty act consisting of patter, dancing, singing and some good acrobatic stunts by the man. Nate Leyzig's work didn't catch on well. It dragged. His exit applause was more automatic than appreciative. Fields and Conway's act have more pep and fun than any six acts put together. Wood and Wyde breaking in was a qualified success. Reviewed later. A good deal of silly but funny English ass business was in the Ward Brothers offering. Excellent entertaining work as a fakir was done by Charles Keonna. HIGGINS.

### Joyce and Lewis Head Fifty Eighth Street Last Half

The mid-week matinees are not so chuck-a-block as customary with this popular house. Doubtless the Lenten season is having effect. Finish, ability and touches of sparkling comedy are what Joyce and Lewis bring to the program. Their dancing is good enough for big featuring in a musical comedy. Both these dancers have touches of comedy that should be developed into greater worth. The Quixey Four were amiable youths with fair voices. The Gypsy Trio will be reported under New Acts. Ted and Corinne's work seemed sluggish; perhaps it was their afternoon standard and that they could do a great deal better in the evening. Will Oakland and co. in "When the Clock Struck One" is a new act, see that section. A I-Ki Tamaki were good fencers (see News). HIGGINS.

### Harlem Opera House Bill For Week End Full of Comedy

The two particularly bright spots on the bill at the Harlem Opera House for the last half of last week were Stan Stanley and his tried and true comedy skit, and Dorothy, Gladys and Sheila in a pretty and graceful dance act. These girls have material which cannot fail to please on big time bills. The setting and the costumes help to make it a really artistic dancing revue. The Monarch Comedy Four furnished some good harmony and a great many laughs. Anderson and Burt offered a domestic farce entitled "Home, Sweet Home," which is full of pep and hilarious comedy. Others who entertained were Brown and Taylor in songs and patter, and the La Mont Trio, slack-wire artists. MARTIN.

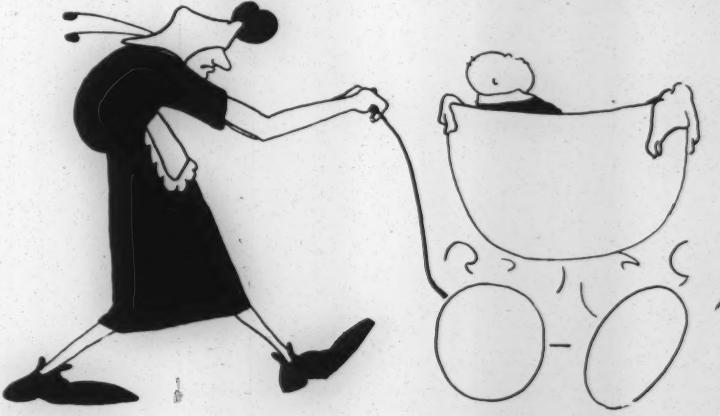
### Singer's Midgets Play 23d St. Entire Week

Singers Midgets are playing a full week's engagement as the leading attraction at Proctor's Twenty-third Street. This large act of small people is quite well known to vaudeville patrons, it always goes big and it is a sure-fire box office feature. The act the illiputians offer is essentially the same as heretofore, but few new specialties have been added, including one or two new singing numbers.

The bill surrounding the midgets, who are on for at least fifty minutes, consists of Sloan and Moore, dancers, Frank Marckley, an adept banjoist, Rosa Crouch and Burt Gordon, typical patter, song and dance act and the Monarch Comedy 4, good singers who took many bows.

TIDDEN.

### VAUDEVILLIANS



By Ed Randall

### CHICAGO—PALACE

#### Marguerite Farrell Made Big Hit With Songs

This week Marguerite Farrell, a young singer of much self-possession and a wide wardrobe, changing her dress after each number, made a big hit in one of her ballads, "After the Country Goes Dry." Frank Dobson, with a dozen assistants in "The Sirens," a pretentious sketch which has words but no language, sounds but no music, got over fairly well. Joe Laurie and Aleen Bronson gave twenty minutes of quick fun and scored nicely. Others "Dream Fantasies," a dance spectacle claimed to cost \$10,000; Mr. and Mrs. Gordon Wilde and their daughter, Connie, in shadowgraphs; Grace Nelson, the American-made prima donna; Tom Smith and Ralph Austin in "All Fun," and Marie and Ann Clark in "What Fun." Good business at all times.

ATKINS.

### 125th Street Have a Long Bill for Last Half

With several acts which have already proven their sterling qualities, and a goodly number of new ones, the second half of the 125th Street Theater was the usual jovial affair. However, frenzied appreciation is trying to be controlled by the manager, especially whistling applause. Jessie Hayward triumphed in her sketch, "Air Castle Kate." Tracy and McBride are a new act; the whip and lariat of Jack Morrissey was real entertaining stuff whose rating stood next to Jessie Hayward. That king of "nuts," Harry Breen, had no effort in stopping the show caused by hysterical laughing. A medium amount of applause was allotted to Cummins and Seahan.

HIGGINS.

### Burke's Watermelon Hunt

Billie Burke, the vaudeville agent, hunted high and low for watermelon last week. Billie and Joe Miller (Miller Bros. of 101 Ranch fame) have been lifelong friends. Billie visits Joe in the west and vice versa. A wire came in from Joe last Friday asking Burke to honeycomb New York for a watermelon and send it to the Miller ranch in Bliss, Okla. Joe said it was for a dying Indian. Burke's quest was in vain.

### Willie Solar Opposite Fields

Willie Solar has a contract for the principal male part opposite Lew Fields in his new show that is expected to open here about May 15 for anticipated run.

By Ed Randall

### DRESSER-GARDNER TEAM AT THE ROYAL

#### Wm. Cutty, Mack and Vincent and Moss and Frye Also on Bill

Louise Dresser and Jack Gardner in "The Union" are helping to fill the coffers of the Royal this week as headliners. Their singing of several of the old timers is thoroughly enjoyed by the audience. Miss Dresser is charming in her frocks of pastel shades. Their act won them considerable hearty applause. Pederson Brothers, comedy aerial artists, very successfully opened the bill. These were followed by William Cutty, who terms himself "the symphonic minstrel," and Mack and Vincent in "Song Sketches" at the piano.

The humor of Moss and Frye proved as infectious here as everywhere else. To them is attributed the bulk of the laughs. Their singing of *Rose of No Man's Land* is full of inherent darky melody and won them gratifying ovations.

Others on the bill whose efforts made for creditable entertainment were Ferd Allen, in "Trying to Get Along"; Felix Adler, assisted by Frances Ross, in "What Fools We Mortals Be." "Not Yet, Marie" closed the bill.

SPOONER.

### Two Headline Acts at Proctor's Twenty-Third St.

The program of Proctor's Twenty-third Street for the last half of last week had two headline attractions. Hyman Adler and company, in the playlet "The Result," and Felix Bernard and Jack Duffy a piano and song act with incidental dancing. Both of these features proved popular with a jammed house on Thursday afternoon.

Al Raymond, well known for many years as the first division of the famous team of Raymond and Caverly, offered his monologue, which went well after he got the audience with him, a difficult thing it seemed at first.

Other numbers that pleased were Sergt. Jack Uri, a very good comedy juggler, Lillian McNeil, who presents a short but charming dancing single turn, and Catherine Alverna and Jan Laerte, the woman a singer and the man a versatile musician.

TIDDEN.

### Quiet Show at 58th Street

A quiet little show was on tap at the 58th Street Theater the first half but one that seemed to give satisfaction for the price of admission.

The DeBourg Sisters presented a new turn. Malela Bonconi, violinist, can play the classics better than anything else and should try another routine. She is inclined to take her vaudevilling too seriously. Arthur Whitelaw may not be the youngest monologist in captivity but he was a whale of a hit at the 58th Street Monday evening. The audience never seem to tire of his lyrics (original) on the "Come Over Here" number.

Demarest and Doll succeeded with the comedy that the man dished up plus his piano playing in making a favorable impression. Bert and Harry Gordon need to give their act immediate attention. The boys are not getting the comedy out of it as they should. The Jean Berzac Circus closed.

MARK.

## SWINGIN' 'ROUND THE EASTERN CIRCUITS

**ALBANY: PROCTOR'S GRAND**—The leading feature of the bill for the week was Leona Lamar, the Girl of the Thousand Eyes. She proved such a strong card she was retained for the week. Others on the program were: Evans and Wilson, Tarzan, Heagney and McDermott, Landers Brothers, and Roode and France. **MAJESTIC**—Russell's Minstrels, Dill and Dill, May Lewis, G. Underhill Macey, and Morris and Clifton were pleasing numbers.

HERRICK.

**ALLENTOWN - BETHLEHEM: GRAND**—George M. Rosner in character sketches, Cornelia and Adele, Cleveland & Dowry & Kluting's Animals furnished a good bill for the last half of the week. **PALACE**—Nancy Boyer & Co. present the "Last of the Quakers," Harrison & Burr in chatter, and Moore & Sterling in songs and dances make up a strong bill. **OPHEUM**—Mr. & Mrs. Hugh Emmett, Fern & Davis and the girl act "Honey Moon Inn," was the bill for the first half of the week. The second half offers Eddie Carr in "The Office Boy" as the headliner. Harry Teaney & Company are also on the bill.

SHOTWELL.

**BUFFALO: SHEA'S**—A bill filled with worth-while acts, may be seen at Shea's theater. Gretchen Eastman's song and dance surprise, in which Mlle. Marguerite appears, in a series of captivating dances, headlined. Dooley and Sales in their 1919 Edition of Will-Yer-Jim, were funny. The Osaki Troupe had a big

air of mystery. Ruth Roye, comedienne of syncopation kept her audience alert and interested. **BARKER**.

**CINCINNATI: KEITH'S**—Dashing Eva Tanguay headed a bill that was really above the ordinary, April 6-13. Will Cressy got over big, Marconi and Fitzgibbon pleased in a musical act. Wilbur Mack & Company in a good comedy, Joe Gardner and Marie Hart in "Vaudeville Vagaries," and the Arra Sisters were others.

GOLDENBURG.

**FALL RIVER: BIJOU**—Sterling and Marguerite, Joe Darcey, Harry Bates Co., in "Motoring," Charlie Dorety, Tom Martin & Co., in "A Regular Business Man," Hudler, Stein & Phillips, Austin Goetz and Fae Duffy and others played to large attendance. **EMPIRE**—Fred Wayne, Loretta Marshall and Truscilla Candy in "The Intruder," James Conlin and Myrtle Glass, Gladys Moffat, a sweet singer, Conlin & Steele, Elsie Mains and her musical, boys, Franker Wood and Bune Wyde, and others pleased large audiences.

GEE.

**INDIANAPOLIS: KEITH'S**—Gertrude Hoffmann danced and impersonated stage favorites, winning high favors as the big feature of a fine bill the week of April 7. Moran and Mack did a black face act and Arnold and Allman vary their bits of nonsense with songs. The songs of the Imperial Quintette were heard to splendid advantage. Others were Florenz Duo in feats of magic; The Broken Mirror, a novel act by the Schwartz Co.

KIRKWOOD.

**JACKSONVILLE, FLA.: PALACE**—Tom Brown's Musical Revue. Guy Rawson & Claire Francis, in "Yesterdays." James "Fat" Thompson, in the "Camoufleurs." Three Romanos, classical dancers and Princess Naitaitai, "The Oriental Lark," were the chief features. The new theater promises to be even more popular than the Arcade, which is now a picture house.

HOLLINGSWORTH.

**LONDON, ONT.: GRAND OPERA HOUSE**—Ben Deely, assisted by Barbara LaMarr; Middleton and Spellmeyer in "An Ocean Wooing"; Bert Cowdry and others made up the first half bill. For 7-9 the headliner was La Bernicia and company in classic dances. Leigh DeLacy & Co., Daniels & Walters and Bert and Lottie Walton were others.

WEBBE.

**MANCHESTER: PALACE**—Jovedah—The Rajah & Co., mind readers, pleased large audiences upon a return engagement. Buch Bros., the Ship Ahoy Boys, demonstrated some clever tumbling. **MAHONEY**.

**MONTREAL: PRINCESS**—Phyllis Neilson Terry is the headliner and scored in her songs: *Dear Old Pal of Mine*, *Values* and *Couplets du Mysoli*. The rest of the bill is varied and good. Leona Stephens and Len D. Hollister present an unique sketch. Homer Dickinson and Gracie Deagon repeat their amusing act. Hughes Musical Duo are artistic; Frank Conroy and Harry Murphy have a laughable black-face act. **LOEW'S**—A clever and artistic dancing act by Pernikoff, Rose and Ballet the headliner. **STDENIS**—There is a good bill at this

house, including Three Kashner Girls, dancers, and the Four Troopers, Musical Artists. **TREMAYNE**.

**PITTSBURGH: DAVIS**—Using just enough English to make her interesting, Mme. Nitto-Jo made her first appearance at the Davis. She sang *Sous Le Clair De Lune*, *Kisses, Le Reve Passe, Over There*, *Jim, Madelon, Make You Cry*. Jack Patton and Loretta Marks sang *Daughter of Rosy O'Grady*, *Outside of London Town*, *It Might As Well Be You*. El Brendel and Flo Bert sang *You Can't Blame the Girls*, *Holy Yumpin' Yimminy*. Misses Lightner and Newton Alexander sang *What Could Be Sweeter*, *You've Got 'Em, That's All, I Want A Girl*, *Like A Stranger, Always Someone to Take Some Place*. Rinaldo Brothers, Sallie Fisher in "The Choir Rehearsal," Elsa Ruegger and Arthur and Grace Terry completed the bill.

LATUS.

**SCHENECTADY: PROCTOR'S**—This week marks the seventh anniversary of the opening of Proctor's and to celebrate the event, an unusual program is being presented. "Here They Come," a miniature musical comedy was the feature offering. Patricola rendered a number of vocal and instrumental selections. Frear, Baggett and Frear appeared in a novelty juggling routine.

SAHR.

**TORONTO: SHEA'S**—Eddie Leonard and his minstrels get a good reception. Frances Kennedy proved the best entertainer on the bill. Guerro and Harmen, violin and harp playing, are well appreciated. Mr. and Mrs. Jimmy Barry, Pat Rooney with Marion Bent are the others deserving mention.

DANTREE.

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

## B. F. Keith Vaudeville Exchange

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HELEN  
McMAHON and MAURICE  
DIAMOND  
In Their Own Original Novelty  
“SOME DOLL”

Many Thanks to Mr. George Gottlieb for the Past Week at the Palace  
Management M. S. BENTHAM

## IN THE SONG SHOP

### Gilbert & Friedland Growing—Stern & Co. Land Blanche Ring—Randall Has a "Who's Who" In Songland

BY E. M. WICKES.

**O**NE DAY last week L. Wolfe Gilbert drove down to Far Rockaway and looked over the fifteen room house he had just purchased—and that ain't all. When he returned, his partner, Anatol Friedland, handed him a wire from Allen & Co., of Australia, saying they had accepted terms to handle Gilbert & Friedland's catalog in Australia—and that ain't all. They got a wire from England about the English rights of their numbers.

For the past two months the offices of Gilbert and Friedland have been crowded with performers, big and little. And now that Wolfe and Anatol are home again, Maxwell Silver, the general manager is going to take a trip through the middle west to see the trade. With him he will take Gilbert's new high class ballad, "Mending A Broken Heart," which will be allotted a goodly share of the \$10,000 which the firm is about to expend on a publicity campaign.

The firm is getting a great deal of cooperation from the trade these days. Two weeks ago one of the phonograph companies featured "Singapore" in advertisements running in the *Saturday Evening Post* and other well-known periodicals, and some of the five and ten cent stores have been using full window displays for Gilbert & Friedland's numbers. The boys must be cleaning up.

#### Stern Lands Blanche Ring

It is no easy task to suit Blanche Ring with a song, but Jos. W. Stern & Co. has found one to her liking in "All Those in Favor Say Aye." When Miss Ring played in St. Louis recently one of the newspapers said: "The best thing that Blanche Ring does is her witty topical song, 'All Those in Favor Say Aye.' She sang a dozen verses on topics suggested by persons in the audience, and before she was through she had most of the audience singing with her."

Jos. W. Stern & Co. put over another good piece of business when they dedicated "Oh, Helen!" to Fatty Arbuckle, the screen comedian. Many syndicate stores throughout the country are using electric signs to feature Arbuckle and the song. The comedian's smile appears on the title page.

#### "Who's Who" in Songland

Wm. Randall has about completed a large book dealing with the past and present songs and their makers. The volume will contain many interesting phases of the song game, including original manuscripts of famous songs like "Dixie" and "The Star Spangled Banner." Some of the manuscripts are valued at from three to four thousand dollars each. Every one who has contributed to the making of song history will be found in the book, which will be brought out by a well-known publisher.

#### Paul Ellwood a Hero

Paul Ellwood is a salesman for the McKinley Music Company. He was overseas with the A. E. F., and has just been discharged from the service. While on his way to the front

line trenches one night he was bowled over by a big motor truck, and injured enough to be sent back to the hospital. There he remained for three weeks. About to be discharged, he was called by the M. I. and told that he had been put down for a wound stripe.

"But I wasn't wounded in action," Ellwood said.

"That's right—you were gassed. Well, you get a wound stripe, anyway."

Ellwood spent the next ten minutes convincing the doctor that he hadn't been gassed and wasn't entitled to a wound stripe. So, while he doesn't wear a wound stripe, he has in him the makings of a real hero.

#### F. W. Woolworth Gone

In the death of F. W. Woolworth, the music men have lost a real friend. He tried to give every one an equal chance and paid his bills like a bank pays its depositors. From early life he had a hard struggle to win success and he never forgot it. When he died his name was above the entrances of approximately one thousand stores, four-fifths of which handled ten cent sheet music. One year the stores sold 20,000,000 copies of music over the counters.

#### New Song Writers, Attention!

Charles Snyder, author of "I'm Hitting the Trail to Normandy," and others, has incorporated a company to handle the work of out-of-town song writers who wish to publish their own numbers. Being in New York and in close touch with the trade, he figures that he can obtain for the outsider lower estimates and better service. He doesn't offer any "Lemon" royalty or promise to make hits.

#### Coming and Going

Lee David, composer of "Wild Honey," has just completed the music for a one act play to be featured in vaudeville by the Aborn Company.

F. J. A. Forster is expected to show up in New York very soon. "Egyptland," which he purchased from James W. Casey the last time he was here, has become a big seller in the west.

Tom Rooney, manager of Moss's Jefferson Theatre on 14th Street, has built up a wonderful business there during the few months he has been in charge of the house.

Charlotte Leslay, former prima donna of the "Love Mill," has been booked for ten weeks on the Loew Time, and will open at Loew's American.

C. Arthur Fifer has written a new prohibition song, called "Happy Days."

Wm. Jerome is out and around again and looks better than ever. His song, "Every Day Will Be Sunday When the Town Goes Dry," is getting a big play in vaudeville.

"There's A Song In Your Eyes" is slated for some good newspaper publicity, the kind you can't buy.

Walter Gallagher, the jazz expert, is all set to go into vaudeville.

Miss Minnie Blauman to date has played at 118 benefits for the soldiers and sailors.

#### SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

America Never Took	Frank Joyce and Flo Lewis
Water and America Never Will	
Pig Latin Love	McMahon & Diamond
Till We Meet Again	Vinie Daly
Salvation Lassie O'Mine	Harris & Morey
When Ireland Comes Into Own	Ryan & O'Neil

#### Whiting and Burt

Just when the permanent separation of George Whiting and Sadie loomed up on the horizon and indications pointed to George becoming a full-fledged booking agent; pressure was brought to bear and Whiting and Burt are with the two-a-days again. Whiting and Burt had a brand new act that was obtained from William B. Friedlander's busy pen, but it happened that when the proposed partnership dissolution was in the air "Fried" took back the act and farmed it out to Newhoff and Phelps. In the present Whiting and Burt turn, there are several interpolated numbers but the act in the main is comprised of words, music and lyrics by Friedlander. On inspection at the Riverside Monday matinee William B. has given the duo some corking good numbers. George Whiting was himself in every way and shows worth as an actor. He put much feeling into his lyrics and handled the new material splendidly. Miss Burt seemed a trifle plumper than formerly, but it may have been the new wardrobe. She has gone in most elaborately on the dressing and displayed some fetching gowns that cost real money. Their voices were heard to good advantage with marked success on such tuneful numbers as *Say It Again, I Could Kill You With Love* and *Here Comes the Bride*. Whiting and Burt have individual numbers, with Miss Burt having a kid characterization entitled *Sleepy Head*, that is Friedlander at his best.

MARTIN.

#### Anderson and Burt

"Home, Sweet Home," is the title of a one-act comedy of domestic trials which Anderson and Burt play with vim and vigor. The theme is not particularly novel, but it gets over with an unusual amount of gusto. Credit is due far less to the play itself than to the lusty comedy methods of the team who play it. Small time audiences will probably laugh at it for many months to come.

MARTIN.

#### Joseph Maxwell and Company in "The Fire Chief"

A revival of this act had a successful rebirth at the 125th Street Theater, its originator whose vehicle it was a decade ago. But whatever its vintage its flavor still smacks of vaudeville timeliness. By divine and justified right of producer Maxwell is chief and his fire brigade is a roll call of four. They are dressed in official uniforms and the scene is the chief's office. Their business is mostly singing Maxwell's solos are well rendered and the songs of the quintette while not of foot tapping tempo are tuneful and of encore fibre. The comedy is of the Andrew Mack and Chuncey Olcott order and finds an appreciative ear.

HIGGINS.

#### Gautier's Bricklayers

Building contractors and the labor unions should study the methods of brick laying by these dogs. The contractors for the perfection of their methods and the union for their splendid team work. The paraphernalia for their tricks is the scaffolding of a partially erected brick house. It is as honeycombed as the new subway plan. Yet, not a misstep do the dogs make in the routine. Up and down the maze, the dogs run the dumb elevators, plaster the mortar between the bricks and do other kinds of building labor. They go through this routine without a mishap and without one direction given on the stage. The time and patience which Mr. Gautier has taken and above all the success obtained, should give him a certificate for a long time booking.

HIGGINS.

#### Lang and Shaw

Two very clever boys who sing well and have plenty of dash. Nimble dancers is also a predominate feature. Singing *Ze Yankee Boys Have Made A Wild Woman Of Me* was a wise choice. Its particular swing and satire fit their liveliness. No more acid proof is needed to demonstrate that they could get the French girls going considerable. *Mother Love* was another winning song. At Proctor's 125th Street Theater their imitating the shimmy stopped the show as they did at the Fifth Avenue. They execute some wiggles that are as symbolical of this dance as those wobbled by the esteemed Bee Palmer. These boys appeared in straight make-up which is undisputedly aristocratic attire. Perhaps, however, a touch of character would stamp their act with more individuality. Remember the great Irene Franklin had an individual make-up for each song and she won national fame. With all that Lang and Shaw are about the sprightliest team around.

HIGGINS.

#### Sinclar and Jasper

A sister team of pleasing appearance and abundant pep comprised the make-up of Sinclar and Jasper. They are regular joy makers with one exception, the one with red hair has some coarse lines which should be eliminated. Their coming on for their first number, the blonde in a bride's raiment and the one of red tresses in widow weeds is a novelty in dress. Their patter also based upon these two states of womanhood is rich in satire. The present status of this team is a big over for the small time.

HIGGINS.

#### George S. Fredericks and Company in "Father's Daughter"

"Father's Daughter" is a sketch which was formerly utilized by Marion Monroe. However, the story still has enough every day sentiment of the popular magazine style and some clever twists to interest all ages and all intellectual degrees of audiences. This pocket edition narrative interweaves between two eloping children and a pursuing father, cranky and prudish. The scene is on an observation platform of a train which is as steady as a painted ship, but a few real whistles lend reality to the setting. Here, collectively with the conductor they have a battle royal on marriage and spanking. Youth wins in the game of hearts and the birch gets nary a look in. The acting is very good.

HIGGINS.

(New Acts Continued on page 604)

**CHICAGO—**  
**STATE LAKE**  
**Mabel McCane is Headliner at New Theater**

This theater continues on its prosperous way, meaning practically capacity at all times for about 12 hours daily. Those who went there this week were entertained by Mabel McCane, a Chicago favorite, in a new vaudeville revue. Miss McCane is supported by Grant and Wing and Al Sexton. The revue itself is really a series of songs and dances with a complete scenic investiture for each number. Among the other attractions on the same bill are: John Swor and West Avey, in impersonations of the Southern negro; the Langdons, in a comedy skit; Edith Clifford, singing comedienne, with Roy Ingraham at the piano; Jimmy Lucas, assisted by Joe Hall, in "His Wild Ravings of 1919," and several other acts.

ATKINS.

**IS THAT SO!**

McMahon and Diamond and Ethel Rosevere replaced Chieftain Caupolicán at the Palace last week. They duplicated the splendid work they did at the Fifth Avenue.

Harry Breen, although he had to withdraw from Proctor's Fifth Avenue on account of cold, certainly was sufficiently recovered at Proctor's 125th Street Theater. He stopped the show, and even made the ushers laugh.

Miss Julie doubled the last of the week between the Colonial and the Palace. She was regularly billed at the Colonial, and, owing to Marguerite Sylva withdrawing from the Palace last Wednesday, consented to this extra duty.

Una Clayton was the recipient of much social attention when she played Utica, which is her home town, last week.

Jack Marvin has joined Alan Brooks to play Billy in his act, "Dollars and Sense," which is now successfully touring the Keith houses.

Herbert Griffin was a well-known stock star before he became leading man for Una Clayton, vaudeville's most prolific human interest writer.

Margaret Wycherly's vaudeville vehicle will be "The Old Model." It is taken from the story, "Eternal Love," by Rupert Hughes.

William Gaxton and Company hit the Philadelphia press just about right last week. All the papers spoke enthusiastically about his act by Rupert Hughes.

Louise Dresser has completely recovered from her illness. With her husband, Jack Gardner, she has continued with their bookings.

Gretchen Eastman's act of about six weeks' vintage has the following new people: Billy Griffith, Mlle. Marguerite, F. X. Donegan and John Guiran. The latter is the same dancer she had with her when she played the Fifth Avenue a few weeks ago and who made such a hit that two Russians stood up in a box and applauded.

Patrick Ahern, who has been released from military service, will be a feature player in EverySailor.

Johyna Howland will shortly appear in vaudeville in a comedy sketch.

Montagu Love, the well known motion picture star, will have a one act play called "Gentlemen of the Street" in vaudeville.

**Will Oakland and Co. in "When the Clock Strikes One".**

This sketch to escape the apparent creaks and wobbliness should have been written by William Friedlander or Frances Nordstrom. It has a corking idea, but its material is somewhat fiberless. Luckily there is enough straw in it to get it over. The act opens before a drop of the Green Room Club. Out front Will Oakland starts the routine with song material, which doesn't give a good lead to the theme of the story. He worked hard, however, to pound its sense into the audience's heads and won some applause. Next he enters the club, and its window becomes transparent. Here he sings about a jolly good fellow, and bids adieu to his pals, who are somewhere out of auditorium focus. The following scene is his white-haired mother, sitting up for his return. There should be abundant human interest there, but it is not very plentiful. Out of what lines he has, Oakland strives to make the contrast between the companionship of his jovial club cronies, and the love for his mother particularly touching. The actress who played the mother was much too youthful as a type, and without enough experience to characterize. However, all of the act's faults could be overcome, and doubtless without much expense by considerable carpentering. If Oakland doesn't want to call in aid, he seems intelligent to do a fair job himself. With such revamping he will have a good act. However, great credit is due Oakland for selecting this semi-musical vehicle with a story.

HIGGINS.

**John Olms Assisted by Miss Nellie**

Sleight of hand performers with some good tricks is the proper indexing for these two. Miss Nellie's costume, however, was not just what ladies of her years wear in polite vaudeville circles. She didn't have on tights, but nearly snug fitting breeches. Doubtless, her costume cost her a pretty penny, even if it did come above the knees. But the audience didn't think of the expense, and some of them laughed which detracted from her tricks which were really tricks. Even with this obstacle one or two of them received applause. Those of Olms were good, too, but he should eliminate his laugh. It was foolish, not funny. Evidently by their accents they are foreigners, lately arrived, and is, perhaps, why Miss Nellie selected breeches. Doubtless, she has years of painstaking stage work to her credit for which we applaud, but she should hurry to her modiste for tasteful theatrical raiment.

HIGGINS.

**Bill and Bertha Morris**

This is a black-face team with three creditable points. First suspense is maintained through the entire act by the high yellow complexion of Bertha Morris. The audience keeps whispering speculation whether or not she is white. A Southerner would probably know, because she slips up in her use of the negro accent once in a while. Yet her make-up is the most deceitful thing outside a Hun. So adroitly has she applied it that she could take the prize at an art school on the art

of flesh tints. The second right for this act to exist is Miss Morris's dancing. Not of any particular style, but as there was enough comedy in Frank Daniels' twitching eyebrows to make a star, there is comedy in her legs and feet to lift her as a hoydenish stepper much above the vaudeville level which is her present plane. Thirdly, Bill Morris' imitation of an old Southern negro has some artistic touches. Among these virtues is one blot that the booking agent should slipper Morris for. It is a coarse song which is out of the Keith and Proctor standard. Some of their patter about chickens has unusual twists. This combination has the stuff there but needs a good vaudeville director to whip it together.

HIGGINS.

**Jack Morrissey and Company**

A lariat exhibit braced up with unfunny patter. Morrissey knows every bit of twine in his rope. He has manicured his tricks as fondly as a tango tea hound does his nails. Thus his work is executed with the joy of an artist and not with the begrudgingness of a mechanic with his ear cocked for the noon hour whistle. And the audience feels and appreciates this. He uses a rancher's setting but he is very inconsistent with his costumes which are as far from such atmosphere as the sea-shore. Instead of making up as cow boys who are in the class who handle the lariat he and his partner appear in immaculate summer linen with green ribbon belts. They'd get over much quicker if they'd wear the wooly wooly stuff. Morrissey has breath-gasping tricks. He all but lasoos the eyes and ears off his partner. Other than his patter his act is as snappy as the cracks of his lariat.

HIGGINS.

**The Three Lindred Girls**

A sort of a soothing tonic are these Three Lindred Girls. Nothing they do offends, nor is novel or exciting. Their singing voices are fair and genteel songs have been well selected for this demure trio. Especially does their singing *Rock-a-Bye Your Baby With a Dixie Melody* win applause. A valuable contribution will these girls make to a family vaudeville program. It is because there are even in New York old people who still like to see young girls display their accomplishments in the Sunday evening back parlor fashion of twenty years ago. Even if this act does not please boys and girls who know as much about theatrical formulas as do the booking experts, there is still a generation represented at the box-office of a large enough census to keep such an act employed.

HIGGINS.

**Alverna and Laerte**

Catherine Alverna, a singer, and Jan Laerte, a versatile instrumentalist performing on the piano, violin, oboe, etc., combine their accomplishments in a musical act that is divided in familiarities and originalities. This last refers principally to the man's oboe obligato to the woman's singing. It is not frequent that we hear the oboe on the vaudeville stage. This offering will go on a popular price theater's program.

TIDDEN.

**Campbell and Campbell**

A boy and girl act which because of their confident youth, enthusiasm and from all indications as being very green to the vaudeville stage it is hard to state is not good. Whoever sold them their material should have it returned and refund the money. For it hampers rather than assists their feeble technique. To begin with, their patter about a broken violin is devoid of sense or nonsense. They both keep repeating, "I am sorry—you are sorry," until the audience becomes weary. Their speaking voices seem to indicate that they are not accustomed to stage enunciation, which seems to show that they have shortly been graduated into professional ranks. However, their syncopated patter is a slight improvement. Yet even in executing this their movements and gestures are amateurish. They say a line and then make their associate gesture after the meaning of the line has evaporated, or make a gesture and then remember to speak a line not until the effect of the gesture has been forgotten by the audience. Either they should be taught by a skilled vaudeville director or be satisfied to perform bits in vaudeville acts of large casts until they have learned the rudiments.

HIGGINS.

**Charles Edenbury**

Charles Edenbury is a strong man who will die an early death from concussion of the brain, it would seem, if he continues much longer. All of which, though, makes him a good drawing card. He does several strong feats, but his big smashing hit is standing on his head on a revolving pivot not for seconds but for minutes. While in this position he turns around and around, sometimes slowly, sometimes rapidly, always having the whole weight of his body bearing on his head. Also in this position he eats a banana and smokes cigarettes. This stunt is done absolutely without support of any kind. Nervy Charles should have no fear of being without booking on the small time.

HIGGINS.

**Davis and Pelle**

Two acrobats who have paid a great deal of attention to stage togetherness. They have white fleshings and purple jerseys combined in a very striking design. They are two youthful and enthusiastic athletes. Happy they are in such attributes for these are worth their weight in gold to every acrobat. Thus they cannot help but be a success. Their program is not long but executed as clean as a whistle. But their stunts are not new. The rating of their act would be greatly increased if they had a novel routine to help them out of the rank and file of vaudeville acrobatic acts.

HIGGINS.

**Alice Nelson and Co.**

The co. happens to be a man who plays the boob in the audience that finally comes up on the stage to help the woman do her act, which we hazard has been done before. Even some young grandfathers can remember the first act of this kind. The comedy the pair essay before and after the man's footlight bridging, is fair. But considering the age of the method the act seemed to get over. Audiences are faithful to old favorites.

TIDDEN.

# STERN'S BIG "8"

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HIT No. 1

## "EV'RYWHERE THAT WILSON GOES"

Some ROARING Hit

HIT No. 2

## "ALL THOSE IN FAVOR SAY AYE"

Some LODGE Song

HIT No. 3

## "WAIT AND SEE"

Some WALTZ Song

HIT No. 4

## "TEARS OF LOVE"

Some Successor to "SMILES"

HIT No. 5

## "OH HELEN"

Some COMEDY Song

HIT No. 6

## "I'M GLAD I CAN MAKE YOU CRY"

Some WALTZ Song

HIT No. 7

## "INDIANOLA"

Some NOVELTY Song

HIT No. 8

## "PAHJAMAH"

Some ORIENTAL Song

HIT No. 9

## "KENTUCKY DREAM"

Some HIGH CLASS WALTZ Song

HIT No. 10

## "DIXIE IS DIXIE ONCE MORE"

Some DIXIE Song

### Fiddle and Bo.

In appearance this act is another military garbed team. For this they should be headlined in the most aristocratic theatrical portals. Their work, however, unfortunately does not smack with the sense of the theater. Of course they are new to vaudeville and do not know the tricks of the trade. But like salesmen, vaudeville artists and actors must be born with the gift of holding attention and convincing that their wares—in professional cases their talent—is indispensable to the contemplating purchaser. The boy in khaki plays the violin excellently and the other chap in sailor blue knows his piano like a mother does her first-born. Their rendering *The Rosary* was technically praiseworthy but not embodied with popular inspiration. One or two classical numbers failed to hit the popular bullseyes either. Playing *Ja-Da* with a classical arrangement was their best bet. Its popularity in a new dress caught the audience with some appreciation. For the sacred sake of their uniforms kind-hearted Manager O'Donnell, doubtless, engaged them, but their talent belongs on the village lyceum lecture courses and in Y. M. C. A. halls.

HIGGINS.

### Sloan and Moore

Sloan and Moore, two women, have a singing and dancing act that needs some expert carpentring before it will be in ship shape. Also it is too glowingly new. Everything the pair does is apparent that it is a tryout. They dance far better than they sing, so the act should consist of a greater portion of the former, instead of half and half. However, one of the women put across successfully *I've Been Looking for a Long, Long Time for a Nice Young Man*. TIDDEN.

### Monarch Comedy Four

The Monarch Comedy Four are a quartet made up of the usual characters, a sissy, a straight man, an Irishman and a seedy party. Their voices blend extremely well and the two solos are excellent. Also, their comedy, although it may seem quite familiar, gets over. The numbers they sang that appeared to please the most were *Watch and Wait*, *Little Girl* and *When Ireland Comes Into Her Own*.

TIDDEN.

### Crouch and Gordon

Rosa Crouch and Burt Gordon have accumulated an act of special songs, dances, and comedy, all of which would hardly set the East River on fire. They have one outstanding fault that should be remedied even before they build up their material. They give the impression in everything of working themselves to death for effects.

TIDDEN.

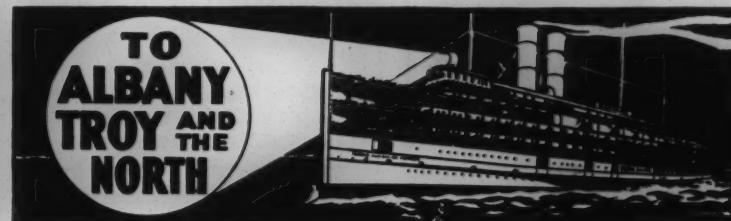
### Frank Marckley

A good banjoist playing popular numbers is always a hit. Frank Marckley plays extremely well and his selections have been well chosen. Marckley is a personable chap and he picks his instrument with a pleasing casualness. One fault with him is that he has his banjo strung with metal strings. Another one to alternate with that is strung with gut might be restful to the eardrums. TIDDEN.

### May Join Revue

Francis La Mont and Adeline Mitchell, who were with the erstwhile "Mr. Barnum" show here, now in vaudeville billed "Through Thick and Thin," have an offer for revue work for the summer and may accept it. They're playing Western vaudeville dates at present.

## HUDSON RIVER NIGHT LINES

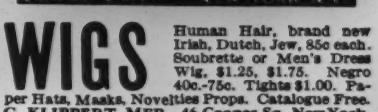
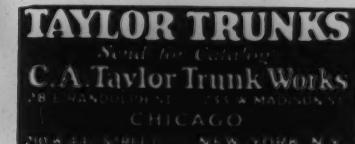


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**BYRON GAY**

  
**ROSES MEAN LOVE  
AND  
LOVE MEANS YOU**

BALLAD

VOCAL  
ORCHESTRATIONS  
MAY BE HAD  
FOR ALL VOICES



ORIENTAL SONG  
INTERMEZZO-ONE STEP  
PUBLISHED FOR  
PIANO SOLO  
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<p><b>Gaiety</b> 47th St. Eve. 8:30. Mats. Wed. and Sat. 2:30. WINCHELL SMITH and JOHN L. GOLDEN Present <b>LIGHTNIN</b> <b>REPUBLIC</b> West 43rd Street Matinee Wednesday and Saturday 2:30 LAST TWO WEEKS ARTHUR HOPKINS Presents <b>MARJORIE RAMBEAU</b> (By Arrangement with A. H. WOODS) in <b>"THE FORTUNE TELLER"</b> CHAS. DILLINGHAM Presents <b>"EVERYTHING"</b> AT THE <b>HIPPODROME</b> A Mammoth Musical Spectacle By H. H. BURNSIDE Matinee Daily Best Seats \$1.00 <b>Lyceum</b> 46th St. Eve. 8:30. Mats. Thurs. and Sat. 2:30 DAVID BELASCO Presents <b>DADDIES</b> A New Comedy by JOHN L. HOBBLE <b>ELTINGE</b> West 45th St. Eve. 8:30. Mats. Wed. and Sat. 2:30 A. H. WOODS PRESENTS <b>UP IN MABEL'S ROOM</b> with Hazel Dawn, John Cum- berland and Walter Jones <b>EMPIRE THEATRE</b> 47th St. Eve. 8:15. Mats. Wed. &amp; Sat. 2:15. CHARLES FRONHAEF presents <b>William Gillette</b> in the New Comedy <b>"Dear Brutus"</b> By J. M. Barrie       </p>	<p><b>New Amsterdam</b> Theatre W. 43rd Street Eve. at 8:30. Mats. Wed. and Sat. 2:30 KLAU &amp; ERLANGER Present <b>The Velvet Lady</b> A Hilarious New Musical Comedy Music by Victor Herbert <b>GEO. COHAN'S</b> THEATRE B'way &amp; 47th St. Eve. 8:30. Mats. Wed. &amp; Sat. 2:30. GEO. M. <b>COHAN'S</b> NEW COMEDY <b>"A Prince There Was"</b> GEORGE M. COHAN AS THE PRINCE <b>Hudson</b> West 44th St. Eve. at 8:30 Mats. Wed. &amp; Sat. at 2:30 A SMASHING TRIUMPH! A. H. WOODS PRESENTS LOUIS SAM MANN and BERNARD in <b>Friendly Enemies</b> by Samuel Shapman and Aaron Hoffman <b>Cohan &amp; Harris</b> B'way and 43rd Street Eve. at 8:30. Mats. Wed. &amp; Sat. 2:30. Cohan &amp; Harris Present <b>THE ROYAL VAGABOND</b> A COHANIZED OPERA COMIQUE Book by Stephen Ivor Spinnage and Wm. Cary Duncan Music by Dr. Anselm Goetzl. <b>BELASCO</b> West 44th St. Evenings 8:30 Mat. Thursday &amp; Sat. 2:30 DAVID BELASCO PRESENTS LAST WEEK <b>FRANCES STARR</b> in <b>"TIGER! TIGER!"</b> Tues. April 22—David Belasco Announces DARK ROSALEEN <b>KNICKERBOCKER</b> THEATRE B'way &amp; 39th St. Eve. 8:15. Mats. Wed. and Sat., 2:15 JOHN CORT'S NEW MUSICAL COMEDY <b>Listen Lester!</b> "There is happy, joyous dancing, with music and comedy a-plenty." —Globe.       </p>	<p><b>Broadhurst</b> THEATRE, 44th W. of B'way, Tel. Bryant 64. Eve. 8:30. Mats. Thurs. and Sat. 2:30 Rachel Crothers Newest Comedy <b>"39 EAST"</b> WITH Henry Hull and Constance Binney <b>CENTRAL THEATRE</b> B'way &amp; 47th St. Phone Bryant 17. Eve. 8:30. Mats. Wed. &amp; Sat. 2:30. ARTHUR HAMMERSTEIN'S Newest Musical Play <b>"SOMEBODY'S SWEETHEART"</b> <b>44th ST.</b> Theatre W. of Broadway Phone Bryant 7292 Eve. 8:30. Mats. Wed. &amp; Sat. 2:30. A New Musical Play <b>TAKE IT FROM ME</b> <b>SHUBERT</b> THEATRE, 44th, W. of B'way. Phone Bryant 8439. Eve. 8:15. Mats. Wed. and Sat. 2:15 <b>'Good Morning, Judge'</b> WITH GEORGE HASSELL   MOLLIE KING   CHARLES KING <b>CASINO</b> 11th &amp; 39th St. Phone 2646 Greeley Eve. 8:15. Mats. Wed. &amp; Sat. 2:15 A MERRY MUSICAL ROMANCE <b>SOME TIME</b> with ED. WYNN <b>Nora Bayes</b> Theatre, 44th, W. of B'way. Phone Bryant 61. Eve. 8:15. Mats. Wed. &amp; Sat. 2:15 The Marine Productions, Inc. Presents the Musical Comedy <b>COME ALONG</b> Book by BIDE DUDLEY Music and Lyrics by JOHN LOUW NELSON <b>ASTOR</b> Theatre, 45th &amp; B'way. Phone Bryant 227. Eve. 8:15. Mats. Wed. &amp; Sat. 2:15. <b>EAST IS WEST</b> A New Comedy with FAY BAINTER       </p>	<p><b>PLAYHOUSE</b> 48th St. E. of B'way. Phone Bryant 2628. Eve. 8:30. Mats. Wed. &amp; Sat. 2:30. <b>ALICE BRADY</b> Personally in <b>FOREVER AFTER</b></p> <hr/> <p><b>Winter Garden</b> Broadway and 50th Street Phone Circle 2330 Eve. at 8. Mats. Tues., Thurs. &amp; Sat. at 2 LEE &amp; J. I. SHUBERT Present the <b>MONTE CRISTO, JR.</b></p> <hr/> <p><b>BOOTH THEATRE</b> 48th, W. of Broadway. Evenings 8:30 Matines Wed. &amp; Sat. 2:30 <b>THE WOMAN IN ROOM</b> 13</p> <hr/> <p><b>39th St. THEATRE</b> East of B'way. Phone Bryant 413. Eve. 8:30. Mats. Wed. &amp; Sat. 2:30 GEORGE BROADHURST Presents THE LAUGH PLAY <b>Keep It To Yourself</b></p> <hr/> <p><b>COMEDY</b> Theatre, 41st St. E. of Broadway Phone Bryant 5194 Eve. 8:30. Mats. Thurs. &amp; Sat. 2:30. <b>A NEW COMEDY</b> <b>TOBY'S BOW</b> with NORMAN TREVOR GEO. MARION &amp; DORIS RANKIN</p> <hr/> <p><b>STRAND</b> Broadway at 47th Street Direction of Jos. L. Plunkett Jesse L. Lasky Presents <b>WALLACE REID</b> in "THE ROARING ROAD" MACK SENNETT COMEDY TOPICAL REVIEW Strand Symphony Orchestra</p> <hr/> <p><b>SELWYN THEATRE</b> West 43rd Street Tel. Bryant 47 Eve. 8:30. Mats. Wed. &amp; Sat. 2:30. Arthur Hammerstein in conjunction with Selwyn &amp; Co. present <b>"TUMBLE IN"</b> Book by Otto Harbach Music by Rudolf Friml       </p>	<p><b>MAXINE ELLIOTT'S</b> THEATRE West 39th Street Eve. 8:30. Mats. Wed. &amp; Sat. 2:30. <b>TEA for 3</b> By Roi Cooper Megrue Intoxicating As a Cocktail       </p>	<p><b>PALACE</b> Broadway and 47th Street World's Most Beautiful Playhouse. Smoking Permitted in Balcony Daily Matinees, 25c, 50c and best seats 75c. Eve. 25c, 50c, 75c and entire lower floor \$1.00 <b>Supreme</b> Vaudeville       </p>	<p><b>Plymouth</b> West 45 Street Mats. Wed. &amp; Sat. EVENINGS 8:15 Arthur Hopkins Presents <b>JOHN and LIONEL</b> <b>BARRYMORE</b> in <b>THE JEST</b> From the Italian of Sam Benelli       </p>
<h1>40TH ANNIVERSARY DRAMATIC MIRROR</h1> <h2>THE 29th OF APRIL</h2>						

# PHOTOPLAY MUSIC



Conducted by  
MONTIVILLE  
MORRIS  
HANFORD

## CHANGING SCENES FITTED TO MOVEMENTS OF OVERTURE IS NEW YORK INNOVATION

By PHILIP EDWARDS

I TAKE it that orchestra leaders and exhibitors are interested in hearing of certain innovations in the New York motion picture houses; otherwise I would consider it somewhat tiresome reading if it were all about the things that happen on Broadway. But when we do something here a little out of the ordinary I think MIRROR readers ought to know of it. So, I feel it a duty to describe the overture last week at the Rivoli Theater.

### Changing Scenes Fit Overture

Almost a year ago, the writer talked to John Wenger, art director of the Rialto-Rivoli theaters, about having a series of changing scenes fitting the several movements of an overture, these scenes to fade and change without noise and without having the eye offended. The main idea was to give an impressionistic picture of the thoughts conveyed by the music. This was a delicate subject to realize. It works very well in theory, but when one comes to cope with the difficulties of actual presentation, and to bring dreams into reality—and still to keep the whole within the scope of a moving picture house—these brought up endless disappointments. But from that talk the idea grew, until with the consent of Hugo Riesenfeld, it was tried out last week at the Rivoli with marked success.

### Grieg's "Peer Gynt" Suitable

The great thing, of course, is to select a musical composition that will lend itself to such treatment. What more fitting one than Grieg's First *Peer Gynt* suite, originally written for piano duet for Ibsen's celebrated play. The movements: *Morning*, *Ase's Death*, *Anitra's Dance* and *In the Hall of the Mountain King* were certainly excellent subjects, full of suggestion for color treatment. The first movement was the easiest to arrange; and nothing more was required than to have a mystic morning light come up gradually, almost but not quite to the usual morning brightness.

### Realism Not Necessary

And, here let me say that the things to keep away from in such ventures is that awful thing called Realism. Once you get the lights up, just like a street corner, you do away with the beauty of the scene. So the Rivoli lights were kept subdued and the first movement stopped at the suggestion of morning, and not at attainment. There was no rooster crow as in the *Jolly Brothers* waltz. At the finish of the movement, the tympani did a soft roll to cover any unavoidable noise on the stage. The stage darkened between movements, and there was the usual pause, filled in by the tympani roll.

### "Ase's Death" Most Effective

The next movement, *Ase's Death*, was probably the most effective, and

as in many things most effective, it was the simplest of all. Against a perfectly black drop two tall candles lighted up and a slim spot was thrown on a wreath in the center of the stage, presumably upon a bier. The suggestion in this was remarkable. As the number ended the candles flickered and died out, a pause was made as before and then the next movement was begun. In this Adolf Bolm had introduced a dancer.

### Danced Upon Pedestal

She danced upon a pedestal a few feet from the stage floor. Two columns appeared, one on each side of the stage, making a sort of frame for the dancer. The manner of making these columns is worth describing. They were made of transparent cloth, the lower end being tacked to a half circle of wood. When they were hung they presented a half circle to the audience the effect being a solid pillar. At the bottom was placed a spot light which threw light up about ten feet through the folds of this "pillar," giving not only a solid look to the cloth, but also to the effect of iridescent marble. When an effect like this can be produced for a few cents, it is well worth an exhibitor's trouble.

### Fantastic Play of Colors

After the dance came *In the Hall of the Mountain King*. This was simply a fantastic play of colors, giving on some hangings of dull red, with one of the pillars still standing from the dance. This further enhanced the "hall" effect. At the climax of the music there were several flashes of lightning and at the very last the pillar was struck and came down to the final crash in the orchestra.

### Materials Used Were Simple

The house lights were then brought up suddenly for the benefit of the orchestra and conductor. While the materials used in this try-out were simple, yet the carrying out of the scheme entailed much trouble. The pianist of the orchestra, for instance, had to have a score marked at the exact points where the electricians were to bring up certain lights. There were some forty lights.

### Aid of Rapee and Wenger

The ordinary manager will ask, Why go to all this trouble? And I say to that manager, don't surround yourself with people with brains if you don't want to progress. Men who think do not stand still. Thanks are due Mr. Erno Rapee and Mr. Wenger for carrying out this beautiful idea, and also to the stage men who exercised much patience with the idiosyncrasies of the artistic temperament.



Tressler

**GEORGE LEE HAMRICK**  
Organist and musical director at the  
Strand Theater, Montgomery, Ala.

## EDMONTON—ALLEN

### Many Classical Selections used for "Silver King"

The musical accompaniment for "The Silver King"; *Night of Love*, by Augustus Holmes. Other selections were Andante, Mendelssohn violin concerto; Romance in G and Romance in F, Beethoven; *En Marchen*, Bach; Vivo finale and adagiette, Irene Bergee; *La Reye*, Goltermann; Romance in F, Tchaikovsky, and *Morning, Noon and Night*, overture, Suppe. Picture drew big business; story absorbing; acting and photography excellent.

## WASHINGTON— METROPOLITAN

### "What Every Woman Wants" Has Drdla Theme

For the first part of the week, the Metropolitan Orchestra, Jesse Heitmuller conducting, repeated by request for the overture, *Hunting Scene* (Bucalossi). Preceding the picture Organist Lewis P. White played *Pomp and Circumstance* (Elgar) and *March of the Priests* from "Athalia" (Mendelssohn).

For the picture "What Every Woman Wants" with Grace Darmond the theme chosen was *Souvenir* (Drdla) with which the orchestra opened, going into *Over There* when announcement is made that the United States has entered the war. For the Phyllis theme the orchestra plays *Phyllis* (Miles) followed by the *Waltz* from *Eugen Onegin* (Tchaikovsky). When Phil Belden's name is read in the casualty lists *Sous les Feuilles* (Thomé) is played followed by the *Danse des Demoiselles* (Friml).

When Phil returns unexpectedly and the troops march up the street the orchestra plays *Sons of Uncle Sam* and when he slips up to his former employer's house to say goodbye to his old sweetheart it plays *Pathetic Andante* (Schuman). While the officer is searching the house *The Moonlight Sonata* is played followed by *Dramatic Suspense* (Winckler) which is reached just as Phil is arrested.

## HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

### "Daughter of Mine" (Goldwyn)

Theme suggested: *April Birds*, de Koven (Church).

Open with New York street songs, or old popular.

Title: Rosie, I have two chapters—a Hebrew melody if possible.

T. As papa predicted—an intermezzo.

T. In due time—theme.

T. I ain't telling you to get—Hebrew song.

T. When morning came—an intermezzo.

T. But love knows no—soft pathetic.

T. With an aching heart—theme.

T. Rosie became private secretary—light intermezzo.

T. Hoping to locate the boy—a polka, light.

T. At Rayberg's apartment—moderate intermezzo.

T. So the baron's baffled bride—sinister.

T. Take this flower black—light gavotte.

T. Save me—rapid burlesque.

T. And Mr. Rayberg—mysterious.

T. George Howard was really—theme.

T. But your promise—romance style.

T. Papa Mendelssohn took—theme to action.

### "Captain Kidd, Jr." (Artcraft)

Theme for Miss Pickford: *Impish Elves*, Borch.

Open with theme.

T. Eating one of my best—light polka.

T. Surely you don't mean that—theme.

T. Meanwhile in the attic—light intermezzo.

T. Willie Carlton—a waltz.

T. There's some mystery about—theme.

Brent enters shop—rapid movement.

T. Of course, being a woman—light waltz.

T. Will you please tell us—romance style.

T. Led by Captain Kidd, Jr.—theme.

T. The seekers decide to call—a soft waltz.

T. David Grayson—a gavotte.

T. S-sh, don't forget—theme.

T. An overshadowed evening—light intermezzo.

T. By the end of two weeks—theme.

T. And I'm hanged if I—soft polka.

T. And then day and night—hurry.

(Cues continued on page 608)

## COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

### The Rialto

Victor Herbert's "Natoma" furnishes the overture for the Rialto this week. This is conducted alternately by Hugo Riesenfeld and Nat W. Finston. An unusually fine scenic, called "The Eagle and the Fawn," is shown next. This is the story of the love of a young Indian brave and the Fawn, being acted by Indians. It is quite different from the ordinary scenic, in that it tells a distinct story. The music for this is "Fusing of the Red Man" and an "Indian Dance" by Skilton.

The scenic is followed by a cello solo played by L. Van Dyke, the Schuman Even Song; as an encore he plays the F minor Moment Musical by Schubert. The Rialto Magazine starts with troops in the West Indies, accompanied by Sousa's Invincible Eagle in the orchestra. A shot of Yeomanettes in training at Great Lakes is run to Louisiana; and Bees accompanies the lifting of a huge drawbridge in San Francisco. A parachute jump brings out, Remembrance, going into an organ improvisation for the tornado in Omaha. Arrival of the 26th in Boston is carried by Return of the Regiment, a stirring march. The news closes with scenes of Victory Bond printing in Washington, while the orchestra plays The Diplomat March.

Tom Moore in "A Man and His Money," an adventurous comedy-drama, as a cheerful hero adds much to the delight of the program. This is a Goldwyn production, directed by Harry Beaumont. In the support are Kate Lester and Seena Owen. Moore puts pep and interest in his work and the pictures go over with a bang. The musical theme for this is Love's Melody; and other numbers used are Sunshine and Shadows, The Last Waltz, and I'll Pray for You.

Mack Sennett's comedy, "Those Foolish Days," creates a riot with its high-gear fun, aided by a fine musical setting including It's a Pippin, Universal Fox-Trot, Hearts and Flowers, and When a Maid Comes Knocking. After this Edoardo Albano, sings an aria from "T'Africane." As a closing number Arthur Depew plays the celebrated Coronation March by Meyerbeer.

The Rialto's poster artist, C. E. Millard, plays up Tom Moore in some excellent color effects in the large frames on the outside of the theater. Small panels with stills are also placed with an eye both for advertising and decoration. Other panels bearing the complete program in artistic lettering bring the attention of the passersby to a focus in the same manner as the regular house program, which is printed in alternate bold-face, italics and small type.

### The Rivoli

The Rivoli's splendid orchestra, with its two conductors, plays the "Milon" overture this week. A notable event is the showing of Herbert M. Dawley's "The Ghost of Slumber Mountain," a thrilling scenic that marks a departure in picture making. From first to last this is full of surprises. Calling for a special musical setting to bring out its various appeals, Hugo Riesenfeld paid particular attention to this detail. Starting the orchestra in Fairy

Tales at the beginning of the story, then through Rural Scenes, and March of the Caravan, the scene of the first animal brought out the famous Fafner motive from "Siegfried." This was used until the battles between these prehistoric beasts, when the finale from "The Freischütz" was played.

A dance novelty is arranged by Adolf Bolm to the music from Ippolitow-Iwanow's set of "Caucasian Sketches," using three girls, and a singer. The scene is a mountainous place, after a design by John Wenger. The bass chants a slow song, and then as the music livens, the girls rise and dance. The stage is wrapped in blue moonlight, with the dull red of a camp-fire to one side.

The Rivoli Pictorial gives the news of the world, opening with Yankee Tars for a sailor scene. Scenes of movie stars selling papers for the Victory Loan runs to Spooky Spooks. A long tympany roll indicates the flight of the first Hun plane to fly over American soil. The launching of the gigantic R-34 at Glasgow goes along to Send Me Away With a Smile. Salvation lassies at work in a hospital is accompanied by Onward Christian Soldiers. The Stars and Stripes Forever and a Victory Loan picture closes the weekly. After this Gladys Rice sings Tosti's Good-Bye in a setting of soft lights.

The feature is Paramount's offering of Ethel Clayton in "Pettigrew's Girl," with a supporting cast including Monte Blue, James Mason and Clara Whipple. The theme is Friml's Cherry Blossoms, and at the start many old songs of New York are introduced, among them being Cohan's Give My Regards to Broadway, I Wish I Had a Girl, this latter title being the keynote of the picture; also Sidewalks of New York, Won't You Send Me a Letter, and Keep Your Head Down, Fritzie.

The Chaplin revival is the picture, "Police," and organists will find this a good subject to play with the organ. The orchestra played up Those Charlie Chaplin Feet, of course, and Once Upon a Time. J. Van Cleft Cooper did some good work with the scene of the Hebrew and Chaplin, the organ being especially fine at that point. An added musical offering is Kern's "Oh, Boy!" and Professor Swinnerton plays Shaw's Solonelle to close the program. Posters in the large front frames played up Chaplin and Miss Clayton; the color scheme being white on blue, with appropriate decorations in designs by Millard.

### The Strand

Carl Edouarde, musical director of the Strand, selected portions of Gounod's "Faust" for the overture this week. Working up into a majestic climax at the trio, and with the house lights coming up, this gives an excellent effect.

Strand Topical followed the overture, and the orchestra went into the Trouseau Ball for a scene of sailors cleaning decks; then Yankee Town for the Giants, and for soldiers leaving France, Good-Bye France, gave the right mood. For a Y. M. C. A. procession in Pekin, China, Mandarin Dance was used. At the launching of the giant air-bird,

## SPECIALLY ADAPTED TO PHOTO PLAYING

In Elizabethan Days, Kramer (Courtly dance)	C. Fischer
Tempo di Valse, Nevin	Schirmer
April Birds, de Koven (Ballet)	Church
By Moonlight, de Koven (Intermezzo)	Schirmer
Down the Bayou, de Koven (Serenade creole)	Church
Debutante, Dellaheld (Intermezzo)	Ditson
Mc'odie Pastorale, Demarest	Schirmer
Ophelia, Nevin (Pathetic)	Boston Music Co.
Tournament, Nevin (Majestic polonaise)	Boston Music Co.
Gypsy Moonbeams, Davidson (Love Theme)	Burr Mus. Corp.

R-34, Independentia March was played.

An Outing-Chester for this week is "Up in the Air After Alligators," and it gave the audience a few thrills, and the Hilliker titles brought forth many laughs. Then followed Herbert Waterous, the basso. He sang de Koven's famous Armourer's Song from "Robin Hood," and added as an encore, The Palms, out of respect for Palm Sunday. Ralph Brigham accompanied the latter song on the organ. He also played for the alligator hunt, Seeboeck's Serenade Napolitane, the orchestra resting.

The feature is Wallace Reid in an exciting Paramount production, called "The Roaring Road," which captivated the audience with its thrilling train and auto race. The orchestra used Sinigaglia's Danse Pemontesi, a Bagatelle by Somerville; Flirtation, The Plunger, Vanderbilt Whip, Clematis, and for the race Sawdust and Spangles galop. For a Pathé analysis of motion pictures called "Stunts and Thrills," Ralph Brigham improvised, bringing out the values of the action. The comedy is a Mack-Sennett, "The Foolish Age." For this the orchestra played Frou-Frou, Some Jazz Blues and Oh, Helen!

Cora Tracy, the Strand's contralto, sang Lang's Irish Love Song, receiving much applause, and added an encore of Vanderpool's My Little Sun Flower. The singers sing without settings at the Strand this week, Manager Plunkett alternating weeks in this, last week being the week for sets back of the orchestra. Herbert Sisson did much fine improvising for the comedy at the one o'clock show.

The front frames of the Strand feature Wallace Reid, both in portraiture and in character of an auto racer, all in beautiful color. The regular Strand poster artist, Weaver, being responsible for these.

## IND'P'L'S—CIRCLE

### Pleasing Theme for "A Romance of Happy Valley"

D. W. Griffith's "A Romance of Happy Valley," the first half drew as usual. The theme Some Day Waiting Will End (Carroll) was particularly pleasing. Other selections were Call Me Thine Own (Halley), Whispering Willows (Herbert), Springtime (Drumm), The Crickets (S. Trinkhaus), Goodbye (Tosti), Think Love of Me (Grey), The Wooing Hour (Zamecnik), Reverie (Schutt), Adoration (Borowski), Romance (Rubinstein), Prayer from the "Jewels of the Madonna."

## DRAMATIC MIRROR

### "Marie, Ltd." (Select)

Theme suggested: Adieu, Friml. Open with rapid galop movement. A: the hold-up—a hurry. Title: Drina's mother—theme. T. In the workroom at the shop—an intermezzo. T. At Blair's club—another same. T. Sure, she's Marie's daughter—a waltz. T. After the day's work—theme. T. But mother, this is—rather agitated. T. On Drina's first half-holiday—a one-step. T. As Drina begins to prove—a theme. T. Do you realize—slow waltz. T. In an effort to win back—an intermezzo. T. Another mother is worried—rather dramatic. T. Her confidence in Blair—theme.

For Oriental dancer a one-step. Use several dances to action. T. The Colonel burns his bridges—theme. T. A sudden illness—dramatic. T. Don't ruin your pretty eyes—light romance. T. Most bad men are bluffers—rather dramatic. Into theme with action.

### "Experimental Marriage" (Select)

Use light caprice for opening. Close-up as Suzanne play slower. Title: Then there comes to—light style. T. So this contract marriage—an intermezzo, light. T. Foxy's bachelor apartment—rather doleful. T. And the same hour—rapid popular style. T. And this very foolish girl—light waltz. T. Excuse me, sorr—a gavotte. Suzanne sees Dot—mysterious. T. I never thought—hurry. T. Later in the day—dramatic. T. It's like your third act—sinister style. T. I think he's having—mysterious. T. I am discovered—hurry. Suzanne leaves house—soft slow. T. How dare you say—hurry. Play into theme to action.

## CINCINNATI—

## WALNUT

### Classical Music Features "Out of the Fog"

An impressive musical program was prepared by Prof. Theodore Mengen as the accompaniment for Nazimova in "Out of the Fog." For the love theme he used the Salut D'Amour, by Elgar, and for the storm scene the "William Tell" Overture. Other important numbers were: Dance of the Demons, by Rubner; Ase's Death, by Greig; Souvenir, by German; Andante Religioso, by Thome; Deluge a violin solo, by St. Saens; Intermezzo Picturesque, by Saint Saens; Pagliacci, by Leoncavallo; Serenade D'Amour, by Von Blum; "Thais" Meditation by Massenet, as a violin solo, Serenade, by Rubenstein; Naila, by Delibes; Elegie, by Lubomirsky; Inspiration, by Leo Edwards; Premier Amour, by Benoit; Fifth Symphony, by Tschaikowsky; Andante Pathetique, by Schuman, and Molto Adagio, by A. Von Fielitz.

GOLDENBURG.

# SCREEN PLAYS AND PLAYERS

## MRS. O'GRADY'S CHARGES OF IMMORAL FILMS INVESTIGATED

**Mirror Representative Follows Policeman's Advice —Visits Picture Houses in Poorer Districts —No Immorality Discovered**

LIKE lightning from a clear sky came the public lambasting that Mrs. Ellen A. O'Grady, Deputy Police Commissioner of New York, gave motion pictures last week. Mrs. O'Grady donned her war paint and came out in print that filthy, immoral films are being shown in the local theaters. Mrs. O'Grady panned the pictures and laced a broadside into the makers as well as the board of censors at 70 Fifth Avenue.

In quick retaliation and refutation the National Association of Motion Picture Industry demands the "proof," asking Mrs. O'Grady to make known every foot and inch of investigation and charges.

Mrs. O'Grady in print urged "you who read this article, just take a walk now. Don't wait until they change the films. Go to all parts of the city, especially the poorer section and see the poison that is being fed to our children."

The MIRROR took her at her word. A representative hustled out and took the lower East Side as "the poorer section." In the visit not only did the MIRROR man find the houses orderly and well conducted but all the theaters from the six centers (they are paying a penny tax now) to the eleven centers the answer was the same. The houses are running standard features, few old ones at that, and strong on the dramatic serials.

If Mrs. O'Grady goes through with her "clean-up" as outlined by her in print, then the biggest film-producing companies in the United States will face the hardest fight imaginable, as most of her charges include features from their shops; subjects that have played the biggest uptown theaters.

### What the Trip Disclosed

The MIRROR man's trip and comment follows:

**AUTOMATIC VAUDEVILLE (UNION SQUARE)**—Front covered with all sizes of paper. Several red painted streamers. W. S. Hart in "The Hand That Won" and a Chaplin comedy; short stay showed Hart doing some of his standard gunplay; audience orderly, mostly men.

**COMEDY (14TH STREET)**—Outside posters tending to create melodramatic favor shown. "The Convict's Escape" looked like a streamer for an old Mutual subject. "The Buried Past" evidently same film. "The Fighting Bros." Jack Ford picture, also played up in posters. "The Mystery Girl" (Ethel Clayton) was showing when reviewer entered. Print seemed in good shape. Section seen showed it had the Paramount label. Melodramatics under subdued conditions. Audience mostly men; quiet throughout.

**VARIETIES THEATRE (112 THIRD AVE.)**—Serials played up; Houdini mystery held most play in billing; "The Range Rider" (with Jack Richardson) bearing the Buckskin label, was also featured. At the time the Houdini episode was on; audience quiet.

**COMET (100 THIRD AVE.)**—Playing late subjects. Showing when visited the Alice Brady "The Indestructible Wife"; scene of horsewhipping highly melodramatic; no manifestation by audience through climax. "That Night," a Mack Sennett comedy, had quite a cabarettish opening and flashed the Sennett girls in

abbreviated attire as one reason why married men stayed late in the office.

**CASINO PLAYHOUSE (E. 9TH ST. & 3D AVE.)**—No section of the Hale Hamilton "That's Good" picture warranted any loss of sleep over immorality. Children inside were with guardians or parents. Outside many clamored for admission unaccompanied; turned down repeatedly although the kids hung around waiting for something to happen that they might enter.

**ST. MARK'S MARKET (2ND AVE. & ST. MARK'S PLACE)**—June Elvidge in "The Moral Deadline" (World) feature, With Pathé's "Lightning Raider" on at the time; Pearl White doing some of her usual film stunts. Nothing spicy about sheets for the Elvidge although melodrama was foremost in the billing for the Pathé.

**ORPHEUM (7TH ST. & 2D AVE.)**—Main feature with elaborate poster display was "Whatever the Cost," with Anita King (Plaza); house also showing "Hidden Pearls" (Sessue Hayakawa), latter on at time with audience orderly through dramatic scenes. Picture shown many times uptown and favorably reviewed by the critics who did not brand it "immoral." Several children admitted but properly chaperoned.

**M. & S. THEATER (DELANCY & BOWERY)**—Feature was "The Hand Invisible" (World), with Montague Love; front covered with three sheets furnished by exchange; typed announcements the worse for wear announced the Houdini mystery and the Pearl White serials; thirteenth episode of the Houdini picture showing at time; representative had seen this before, so didn't tarry long.

**LUCKY STAR (1ST AVE.)**—Quite a pretentious front; corner house, with front favorable to eight, twelve and twenty-four sheets. Feature was Lillian Walker in "The Embarrassment of Riches," with the Houdini mystery also played up as a "draw." Got in on an episode of the latter that was tame compared with the O'Grady charge.

**FIRST AVENUE (1ST AVE. & HOUSTON)**—Outside were divers posters and placards as well as regular "stills" with biggest billing on "The Soul of Broadway" (Valeska Suratt), with another feature "1,000 Reward" (Thanhouser Twins). Inside this house much is done for the comfort of the patrons. It is a wide affair, with every seat a good one for screen watching. Sat through most of the Thanhouser kid subjects, many children in audience with grownups beside them; heroism of the film kids caused applause to break out here and there, with an attache going through the aisles requesting "quiet." Where the girl uses the gag and keeps the drop on the porchclimbers, the kiddies in the audience applauded like mad for a minute but finally quieted. Such a condition in a poor neighborhood seemed unbelievable but such was the case.

**SUNSHINE (E. HOUSTON)**—Nearly everything outside was billing for "Life's Greatest Problem," with huge types predominating. Typed posters also announced the coming of Norma Talmadge in "The Probation Wife"; melodramatic posters shown of Vitagraph's serial, "The Man of Might," reviewer saw sections of the feature which has Mitchell Lewis as the star; moral is very plain, the idle rich and the wearywalkers had to go to work during the recent "work or fight" period.

**UNNAMED HOUSE (15 SECOND AVE.)**—Front electrically lighted, space for both name of films and stars. May Allison featured in "The Island of Intrigue;" painted signs stated "last time;" indicating perhaps the house was closing. The Metro film held much interest, with the romance overlapping any phase that might have swept into the "immoral" line drawn by Mrs. O'Grady. House well operated; audience quiet.



SIDNEY DREW  
BY JAMES MONROE THAYER

### Death of Sidney Drew

Sidney Drew, actor, died at his home, 876 Park Avenue, on April 9, of uremia and heart disease.

A brother of John Drew and a member of the famous Drew-Barrymore family of actors and actresses, Sidney Drew was a star on the comedy stage prior to his engagement in the films five years ago. About that time his first wife, daughter of the late McKee Rankin, died, and on July 25, 1914, he was married to Lucille McVey, an actress of the motion picture company with which he was engaged.

Together, the Sidney Drews have risen since to a pre-eminent position on the comedy screen.

### "Fit to Win" Running

"Fit to Win" is running at the Grand O. H., Brooklyn, under injunction proceedings, the picture owners having obtained permission to show the feature until the courts decide whether it's fit to be shown in public. Meanwhile all New York dates of the picture are held up through the City Licensing Bureau threatening revocation of house license if film is exhibited despite its instructions. The Keith offices had the film tentatively booked for the Bushwick and Greenpoint.

### \$400,000 Profits from "Hearts of the World"

Something over \$400,000 profit is said to be the result of the present season of "Hearts of the World" by the Griffith offices controlling the film, with reported takings being phenomenal when territory is considered. Eight states were retained by the local office when state rights or sectional territory were sold some time ago. Fourteen road outfits were in operation at one time, several closing recently with the majority still active.

### Bessie McCoy Davis Signs A Contract For Pictures.

Thomas Davis Here From London.

Al. Christie Here From Coast On A Business Trip.

Metro Still Denies Nazimova Rumor.

B. S. Moss Leases Symphony Theatre at 94th Street.

Court Decision Ties Up H. B. Warner's Film Contract.

### SUNDAY FILMS UP TO GOVERNOR

#### Bill Passed by Legislature to Have Hearing Tomorrow —Film Men Confident

The Assembly at Albany has passed and sent to Governor Smith for his approval the Thompson-Donahue so-called Sunday movie bill. It is believed the Governor will sign the measure, which gives to cities the right by local ordinance to permit exhibition of motion pictures after two o'clock Sunday afternoons.

Arguments for and against the bill will be heard in the Executive Chamber at 3 o'clock on Wednesday, April 16. One hour will be allotted to those who are in support of or who are against the showing of moving pictures on the Sabbath.

This was the announcement made by Governor Alfred E. Smith after he had listened to the request made for such a hearing by Dr. H. L. Bowley of New York City, general secretary of the Lord's Day Alliance of the United States. This announcement is not causing any anxiety to those who have sponsored the measure, as they feel confident when he has heard both sides of the argument he will readily sign the bill.

### LOCAL PREMIERE OF SENNETT COMEDY

#### Diving Girls Will Be an Added Attraction with "Yankee Doodle in Berlin"

Sol L. Lesser is due in his New York office next Thursday (April 17), when final arrangements will be made for the Broadway premiere of the new Mack Sennett feature, "Yankee Doodle in Berlin." When the local presentation is made, Mack Sennett's famed Diving Girls will be an "added attraction" with the exhibition. Road outfits now being planned will also have a set of bathing girls as a box-office lure. Each show will have at least a half dozen of the girls. The idea tried out with the Los Angeles show has proved the biggest success imaginable.

Just what theater will get the picture is problematical, but there was talk that it may finally reach the Globe for an anticipated summer engagement. Efforts are also being made for the Diving Girls to appear in the Keith houses as an "act," but this arrangement is up to Lester.

### Bushman Enters Vaudeville

Francis Bushman, the popular motion picture star, will enter vaudeville in the near future. It is said that Beverly Bayne will also lead her large following to the two-a-day by being Bushman's partner in the same act. The material of the act has as yet not been prepared.

### A Difference In Loans

A big picture concern was around town about three weeks ago offering \$5,000 for a ninety-day loan of \$30,000. Last week this firm is reported having negotiated a loan of \$100,000.

DRAMATIC MIRROR

ARMS  
IN  
ACTION

Bebe Daniels, the cave woman, is angry at Harold Lloyd in "Just Dropped In" (Pathé-Lloyd)

Dramatic moment in "The Red Lantern" (Metro) is when the Oriental forces his way into Nazimova's room

Maria Prevost, a Paramount-Sennett siren

Bessie Love dressed for derision in "A Yankee Princess" (Vitagraph)

Charles Ray gets genuine Western reception in "Sheriff's Son" (Paramount)

Taylor Holmes displays his smile in "Taxi" (Triangle)

## WITHOUT FEAR OR FAVOR—By an Old Exhibitor

HARRY ROWSON has returned to England and so I know that he cannot be personally embarrassed if I print the story of his trouble with Horatio Bottomley. Mr. Bottomley is the editor of an aggressive London journal called "John Bull," and during the course of the war printed a story to the effect that the Ideal Film Company, of which Mr. Rowson is an officer, was composed of German-born citizens.

He said the name Rowson had been changed from Rosenbaum. And so it, indeed, happened to be; the owner of the changed name was a Hebrew who, having a name of Germanic coloring—so common with Hebrew names, no matter the country—made it an "English" one. Harry Rowson, or Rosenbaum, was not of German extraction, but English-born and of Russian parentage.

Indeed, he had no connection whatsoever with the land of the Kaiser, and in common with most English Jews—who have known every religious liberty—had a strong hatred of Germany because of the prejudice of its "classes" toward the Jews. Rowson, and he is not a young man, had even done his bit in France for his native country, being discharged from the service through disability!

He sued "John Bull" for libel and because "The Cinema" of London made some remarks about the injustice of "John Bull" in its Rowson attack, Mr. Bottomley brought proceedings against "The Cinema" under an English law that forbids a publication to comment on a case at trial before decision has been rendered. But Mr. Bottomley made an apology to the officials of the Ideal, who called off their suit against "John Bull," which paper abandoned its suit against "The Cinema." Under the terms of the agreement between counsel for the Ideal and "John Bull," the defendants were to publish a verbatim report of the proceedings in court in the succeeding issue of their paper. This undertaking was not carried out, only an excerpt from the speech of defendants' counsel, Sir Edward Marshall Hall, appearing, and no mention whatever being made of the speech of plaintiff's counsel, which showed that there was no foundation whatever for the allegation made in the original libel.

In the circumstances the Ideal Film Renting Company could have gone back to court to enforce the agreement, but decently decided to accept the following letter of apology from Editor Bottomley:

Editorial Offices,  
93, Long Acre,  
London, W. C. 2.

"The Ideal Film Renting  
Co., Ltd.,  
76, Wardour Street, L. 1.

Dear Sirs:—

I understand from your solicitor that the letter I have already written, expressing regret that, by a misunderstanding the speech of Mr. Patrick Hastings was not included in our report of the recent case, does not satisfy you, and that you wish an expression of personal regret from us together with an apology for the mistake we made in

### The Rowson Case—Special Kid Shows—Rothapfel's Job—Sub-Sea Photography—Godsol Back—Rumor of New Close Down

suggesting that there was any German element in your firm. The object of this letter is to convey such expression to you.

Yours faithfully,

(Signed) HORATIO BOTTOMLEY, Editor.

It is to be deplored that any man should be subject to the annoyance that Harry Rowson has undergone because he decided it was unwise to longer carry a name indicating a Teutonic origin not really his. Today the cry—in the United States, at least—is to get away from everything with a foreign taint, to give up even the publication of foreign language newspapers. We are asked to make plain English the order of the day! The man who changes his name from a German-sounding one is conforming to a patriotic call, in my opinion. Particularly are the Jewish people to be expected to Anglicize their names. For a Germanic version is too often present. I trust that none of our American Hebrews in the film industry will have to go through what Rowson of the Ideal must have suffered in the performance of a most justifiable action.

#### By-Products

What are By-Products in the motion picture theater? Can you imagine such things in the exhibiting line? Sounds like a Chicago packing house, eh what? Still there are exhibiting by-products and you will recognize the ones around your house just as soon as they're tagged. Exhibitor Weinberg, that smart Buffaloian, who is coming right into the Plunkett class, has done the "tagging." He cites that special children's shows which can be given on otherwise idle mornings and afternoons are "by-products" and that they can be made to pay in good shape. Exactly as the packers make everything to do with the pig pay—including the squeal.

Mr. Weinberg feels that these shows bring in the grown-ups. The parent also is partial to the "old nursery stories," as he puts it, "that have been told to them in their childhood,—'Babes in the Woods,' 'The Three Bears,' and 'Cinderella.' Naturally they tell those stories to the children and in addition to that the schools are trying to develop

imaginings through the use of the fairy-stories.

"I knew therefore that I would be successful," said Mr. Weinberg, "if I presented such stories in motion pictures on mornings or afternoons when my theater was not running the regular show. I showed these films only at the Kids' Special Shows, the regular evening features going on at night." Mr. Weinberg knows that children's special shows had not been successful at every picture house, and he says that the solution is "not to overwork them."

He suggests: "Say one every two or three weeks. Do not give too many but concentrate your effort so those you do give are well attended. It might be well to use the benefit plan with these special showings. Recently I put on a benefit show with a College Alumni Association of Women. They were trying to raise money to provide free scholarships for girls.

Together we put on a matinee of children's films. The stars were child stars, with a rousing Arbuckle comedy. The women went out and sold tickets. They were fired with enthusiasm and worked hard. The streets were blocked when the doors opened."

Children's special shows or matinees should not be losers if handled carefully, on the Weinberg plan. There is hardly a women's association that could not use some extra money and so the benefit scheme should be easily worked, and "the streets blocked when the doors open." Utilize that *by-product*. Think how rich the Swifts, Armours, Cudahys, and Nelson Morris are!

#### Why?

Hal Hodes, whose clever sales promotion work we have written about before, succeeds Jack Cohn as editor of the Universal Screen Magazine, but isn't the transfer a mistake? True, Hodes has a sense of news values, but why should a man who has been developing so uniquely along sales and exploitation lines, quit a field that badly needs exceptional men?

Hodes was undoubtedly an exceptional idea man. We cannot make the point too often in these columns that the "idea man" is a scarce article in film promotional work—the

game is "short" of the Hodes', so why in the world is such a one taken out of his proper field and put into a department so different?

#### Stimulus

Now, as to Rothapfel's unit idea. That there is room for such a program goes without saying. Mr. Rothapfel is going to stand or fall on the quality of the *particular* features on the program.

The dramatic picture must be good, so must the comedy, ditto the magazine reel. It is obviously easier to win success in a single direction.

"Roxy" has set himself a task all right, but perhaps its very bigness is the stimulus that is going to bring him through with flying colors in each department of the proposition! And he must win in each department to get over his proposition as a whole.

#### Better

Here is a joke on the Williamson sub-sea process. Two good features were made especially utilizing this stunt, viz., "Twenty Leagues Under the Sea" and "The Submarine Eye."

They were built *right around* the Williamson process and the subject matter was subordinated to featuring the photographic invention.

Comes Maurice Tourneur with a story that requires an under-water scene—just one. And it is the talk of Broadway that *this single scene* carries better sub-sea photography than each of the special pictures that the process was devised to film!

#### Back?

Godsol is free! The Courts refused to sustain the charges of the French Government, that he robbed that Government through the acceptance of commissions from motor truck manufacturers.

Godsol was a big factor in the picture business on the other side. On this side he was at various times reported to be financially connected with Goldwyn and with Ben Blumenthal. It was definitely known that he had been interested with Al Woods in the latter's European picture house venture of before the war.

The film world was surprised when the prosecution of Godsol started, as he had been known as a man of honor. His friends called it "persecution," and claimed he had been mixed up on the wrong side of French politics.

But like Dreyfus, he has confounded his accusers and escaped the drear fate that seemed to be yawning. Are we likely to see him back in the fil-lum game—if the lawyers have left him with any money?

#### Who's Posted?

An odd condition prevails in one of the big distributing organizations. Outside rumor has it that the particular shop will close down.

But the men on the inside don't seem to think so. Branch managers who heard the rumors came to New York, in a panic, to consult the home office as to the future.

But in each case they have left the city feeling happier—in fact, feeling certain that the company would go right on! And still the Broadway gossip persists. I wonder who has it right? The "Insiders" or the "Outsiders?"

FOR  
LATEST AND EXCLUSIVE  
PICTURE NEWS PAGE 609  
COMPLETE BROADWAY  
PICTURE PROGRAMS PAGE 608

# FIRST SHOWINGS REPORTED BY WIRE

**"Fighting for Gold"**  
 Fox. Tom Mix, Directed by Edward Le Saint, Scenario by William MacLeod Raine  
**WIRE REPORTS—CENTRAL**

*Box-office Value*.....Great  
 Exhibitor Comments: "Red-blooded picture."

**WIRE REPORTS—WEST**

*Box-office Value*.....Good  
 Exhibitor Comments: "A fine picture."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Good  
 Dramatic Interest ..... Good  
 Coherence ..... Clear  
 Acting ..... Good  
 Photography ..... Fine  
 Technical Handling ..... Fair  
 Scenic Setting ..... Good  
 Moral Effect ..... Good  
**WHAT IT IS**

An English cowboy has to fight like the deuce for a mining claim.

**"Married in Haste"**  
 Fox, Albert Ray and Elinor Fair, Directed by Arthur Rosson  
**WIRE REPORTS—WEST**

*Box-office Value*.....Good  
 Exhibitor Comments: "Albert Ray is a coming star if his pictures hold up."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Excellent  
 Dramatic Interest ..... Very Good  
 Coherence ..... Clear  
 Acting ..... Fine  
 Photography ..... Excellent  
 Technical Handling, Very Well Done  
 Scenic Setting ..... Good  
 Moral Effect ..... Good  
**WHAT IT IS**

A young bride teaches her idle-rich husband how to make a fortune, which he accidentally succeeds in doing—somehow.

**"Something to Do"**  
 Paramount, Bryant Washburn, Directed by Donald Crisp, Scenario by Maximilian Foster  
**WIRE REPORTS—EAST**

*Box-office Value*.....Great  
 Exhibitor Comments: "Delightful comedy with a local favorite."

**WIRE REPORTS—CENTRAL**

*Box-office Value*.....Great  
 Exhibitor Comments: "Comedy element was greatly appreciated."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Amusing  
 Dramatic Interest ..... Fair  
 Technical Handling ..... Good  
 Coherence ..... Fair  
 Acting ..... Good  
 Scenic Setting ..... Good  
 Photography ..... Good  
 Quality as a Picture ..... Fair  
**WHAT IT IS**

A son of the idle rich raises Cain with a gang of gilt-edge crooks.

**"The Blinding Trail"**  
 Universal, Monroe Salisbury, Directed by Paul Powell, Scenario by Stuart Paton and John B. Clymer  
**WIRE REPORTS—EAST**

*Box Office Value*.....Good  
 Exhibitor Comments: "Did fine business."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Good  
 Dramatic Interest ..... Good  
 Technical Handling ..... Good  
 Coherence ..... Convincing  
 Acting ..... Excellent  
**WHAT IT IS**

Boston bug-o-logist turns ranchman and beats up a few sheep thieves.

**Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us**

Scenic Setting ..... Good  
 Photography ..... Good  
 Atmospheric Quality ..... Excellent  
 Costuming ..... Good  
 Quality as a Picture ..... Good

**WHAT IT IS**  
 A girl of the Northwest country has an unpleasant way of showing gratitude to the man who went blind saving her life.

**"Spotlight Sadie"**

Goldwyn, Mae Marsh, Directed by Laurence Trimble, Scenario by Lewis Allen Browne  
**WIRE REPORTS—EAST**

*Box Office Value*.....Great  
 Exhibitor Comments: "Mae Marsh in a fitting vehicle."

**WIRE REPORTS—CENTRAL**

*Box Office Value*.....Good  
 Exhibitor Comments: "Interesting film."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Good  
 Dramatic Interest ..... Fair  
 Technical Handling ..... Good  
 Coherence ..... Fair  
 Acting ..... Good  
 Scenic Setting ..... Good  
 Photography ..... Good  
 Atmospheric Quality ..... Good  
 Costuming ..... Good  
 Quality as a Picture ..... Fair  
**WHAT IT IS**

An Irish chorus girl dreams of living happily ever after with a millionaire husband, but the leading lady has conflicting views on the same subject.

**"White Heather"**  
 Hiller and Wilk, Directed by Maurice Tourneur  
**WIRE REPORTS—EAST**

*Box Office Value*.....Great  
 Exhibitor Comments: "World premiere of this excellent production made it talk of town."

**WHAT IT IS**

An English lord, noble in name only, does his worst to repudiate his marriage to a perfectly nice young girl.

**"It's a Bear"**  
 Triangle, Taylor Holmes, Directed by Lawrence Windom, Scenario by Nina Wilcox Putnam and Norman Jacobson  
**WIRE REPORTS—SOUTH**

*Box-office Value*.....Good  
 Exhibitor Comments: "Delightful comedy."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Excellent  
 Dramatic Interest ..... Very Good  
 Technical Handling ..... Good  
 Coherence ..... Clear  
 Acting ..... Good  
 Scenic Setting ..... Good  
 Photography ..... Fine  
 Atmospheric Quality ..... Fine  
 Quality as a Picture ..... A very good picture with many amusing situations.  
**WHAT IT IS**

Boston bug-o-logist turns ranchman and beats up a few sheep thieves.

**"Gambling in Souls"**

Fox, Madelaine Traverse, Directed by Harry Millcude, Scenario by Denison Clift  
**WIRE REPORTS—EAST**

*Box-office Value*.....Fair  
 Exhibitor Comments: "Story has nothing new."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Good  
 Dramatic Interest ..... Good  
 Technical Handling ..... Good  
 Coherence ..... Clear  
 Acting ..... Good  
 Scenic Setting ..... Fine  
 Photography ..... Fine  
 Atmospheric Quality ..... Clear  
 Costuming ..... Good  
 Quality as a Picture ..... Well done and dramatic.  
**WHAT IT IS**

Story of woman's revenge on man who ruined her husband.

**"Let's Elope"**  
 Paramount, Marguerite Clark, Scenario by Katherine Reed  
**WIRE REPORTS—EAST**

*Box Office Value*.....Good  
 Exhibitor Comments: "Clark always a winner."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Excellent  
 Dramatic Interest ..... Fine  
 Technical Handling ..... Fine  
 Coherence ..... Clear  
 Acting ..... Excellent  
 Scenic Setting ..... Good  
 Photography ..... Splendid  
 Atmospheric Quality ..... Good  
 Quality as a Picture ..... Above the average

**WHAT IT IS**

Pre-occupied husband drives his wife to eloping with some one else—almost.

**"Mother, I Need You"**

Ernest Shipman, Enid Markey  
**WIRE REPORTS—WEST**

*Box-office Value*.....Good  
 Exhibitor Comments: "Sex play beautifully handled."

**WHAT IT IS**

Innocent young girl, the victim of a wealthy villain, narrowly escapes disaster as the result of an illegal operation.

**"Getting Mary Married"**

Select, Marion Davies, Directed by Alan Dwan, Scenario by Anita Loos and John Emerson  
**WIRE REPORTS—EAST**

*Box Office Value*.....Great  
 Exhibitor Comments: "A high-water mark in wholesome comedy."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Good  
 Dramatic Interest ..... Fair  
 Technical Handling ..... Good  
 Coherence ..... Fair  
 Acting ..... Good  
 Scenic Setting ..... Good  
 Photography ..... Good  
 Atmospheric Quality ..... Good  
 Quality as a Picture ..... Good

Quality as a Picture ..... Fair

**WHAT IT IS**

Poor little stepchild tries to win a fortune by living with her cultured Boston relatives.

**"The Courageous Coward"**

Exhibitors' Mutual, Sessue Hayakawa  
**WIRE REPORTS—EAST**

*Box-office Value*.....Great  
 Exhibitor Comments: "Story of intense situations."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Good  
 Dramatic Interest ..... Good  
 Technical Handling ..... Well done  
 Coherence ..... Good  
 Acting ..... Excellent  
 Scenic Setting ..... Appropriate  
 Photography ..... Good  
 Atmospheric Quality ..... Clear  
 Quality as a Picture ..... Thrilling  
**WHAT IT IS**

A big-hearted Jap sacrifices everything for a little compatriot who has got herself all tangled up in Western customs.

**"Pitfalls of a Big City"**

Fox, Gladys Brockwell, Scenario by Bennett R. Cohen  
**WIRE REPORTS—EAST**

*Box Office Value*.....Good  
 Exhibitor Comments: "Sensational and ends well."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Good  
 Dramatic Interest, Clear and Intense  
 Technical Handling ..... Good  
 Coherence ..... Consistent  
 Acting ..... Naturally Portrayed  
 Scenic Setting ..... Good  
 Photography ..... Good  
 Atmospheric quality ..... Good  
 Quality as a Picture ..... Very good underworld story.

**WHAT IT IS**  
 Molly, an ex-crook, has a terrible time trying to go straight.

**"The Scar"**

World, Kitty Gordon, Directed by Frank Crane, Scenario by Hamilton Smith  
**WIRE REPORTS—EAST**

*Box Office Value*.....Great  
 Exhibitor Comments: "Gordon in another very strong drama."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment Value ..... Good  
 Dramatic Interest ..... Sustained  
 Technical Handling ..... Fair  
 Coherence ..... Clear  
 Acting ..... Good  
 Scenic Setting ..... Accurate  
 Photography ..... Good  
 Atmospheric Quality ..... Vivid  
 Quality as a Picture ..... Thrilling, Intense.

**WHAT IT IS**  
 A Spanish adventuress vamps three or four men and gets what's coming to her.

**"Go Get 'Em Garringer"**

Pathé, Helene Chadwick, Directed by Ernest Tricker, Scenario by Frank Smith  
**WIRE REPORTS—EAST**

*Box-office Value*.....Fair  
 Exhibitor Comments: "Fair story."

**WHAT IT IS**  
 "Drive" Garringer is chosen to rout a crew of bandits, which he does and wins a bride.

(First Showings Continued on 613)

**"The Roaring Road"**

Paramount, Wallace Reid, Directed by James Cruz, Scenario by Marion Fairfax

**WIRE REPORTS—EAST**

*Box-office Value.....Good Exhibitor Comment:* "Reid a great favorite."

**WHAT IT IS**

"Toodles" Waldron wins a couple of auto speed records and his boss's daughter.

**"Her Code of Honor"**

United Picture Theaters, Florence Reed, Directed by John M. Stahl, Scenario by Irene Reals

**WIRE REPORTS—CENTRAL**

*Box-office Value.....Good Exhibitor Comments:* "Unexpected twists and turns to plot." "Star handles dual role well."

**WHAT IT IS**

Artist's daughter finds that the man she is about to marry is her brother. Then she finds he isn't.

**"Experimental Marriage"**

Select—Constance Talmadge, Directed by Robert Vignola, Scenario by Alice Eyton

**WIRE REPORTS—EAST**

*Box Office Value.....Great Exhibitor Comments:* "Charming comedy."

**WHAT IT IS**

Feminist leader and lawyer decide upon a trial marriage, binding them to live together as man and wife from Saturday to Monday only in each week. New style proves failure, however, and old-fashioned ideas prevail.

**THANHOUSER PROPERTY SOLD**

**President of Arrow Film Corp. and Banner are Purchasers**

The Thanhouser property at New Rochelle, New York, was sold at public auction Thursday, and was bought by W. E. Shellenberger, president of the Arrow Film Corporation and Crawford Livingston, a banker at 51 Exchange Place.

The Thanhouser Company was one of the first independent producing companies, and were the organizers and stockholders of the Mutual Film Company.

At the offices of the Arrow Film Corporation, W. E. Shellenberger stated that as yet he had not formed any plans for the operating of the plants at New Rochelle, but that an announcement would be made shortly. No price was mentioned.

**Miss Pearson Busy Again**

Virginia Pearson, recovered from injuries received in a recent auto accident, not only finished up her first Pearson photoplay subject, "The Bishop's Emeralds," last week, but plans to start on her new picture, "The Taming of Katherine" (working title), within the fortnight.

**Between Two Offers**

Mary Anderson is hesitating between two propositions. One is to play opposite a well known male star and the other is to be featured in two reel comedy-dramas, with an interest in the pictures.

**Lively Bidding Competition**

Representatives of different film booking concerns have displayed unusual interest in features having a likely long program life or might accomplish something via the state rights channels, with the result that recent subjects announced for sale by the manufacturers have brought out all kinds of competitive bidding. A recent example had two local bidders going after a big feature only to lose it to an outside bidder who had not been considered as in for the "buy" until it had been accepted.

**Sherman After Star**

Harry Sherman, the Western film man, who has been in New York for the past week disposing of the Henry Lehrman Sunshine comedies now under his distributing hand, has a plan on for a big picture next season with a Broadway star as the principal figure. This star has never been in pictures before. Sherman is now in the west again but will return here to fix up the new star project.

**"Great Gamble" Company Back**

The members of "The Great Gamble" company who went South about six weeks ago, returned to New York last week. The company was headed by Joseph A. Golden, director of the Western Photoplays, and Anne Luther and Charles Hutchinson, the co-stars in the serial which is shortly to be released by Pathé.

**WADDELL ENTHUSES OVER NEW FILM**

**Pictures Our Troops Abroad and Bolshevism in Russia**

W. E. Waddell, director of the American Red Cross Bureau of Pictures, is enthusiastic over the type of new film that is reaching his headquarters from Europe.

In addition to some very late views of the American troops abroad, Mr. Waddell has been informed that on the way are 10,000 feet of Bolshevik suppression and activity in Russia which will be separated into one-reelers of a thousand-foot length.

Now being arranged for distribution are: Single-reeled films (1,000 feet each) of *The Army of Occupation of Germany* (4,000 feet in all); two reels (1,000 footage), *Monte Carlo* scenic, and *American Boys on Leave at the Riviera*, also *The Doughboys on the Rhine* (the last-named showing the American troopers having fun on steamers and boats on the Rhine).

Red Cross camera experts made movie history when they went on the Hospital Train from New York to California, taking pictures en route as well as at the different stops, etc., and the reception in California. The trip occupied exactly ten days and four hours, the wounded boys landing in Camp Kearney in good shape, all things considered.

**Starts Trip for Scenics**

Robert C. Bruce, scenic director of the Educational Films Corporation, left Saturday for Quebec, to begin his trip to secure scenics.

**LIST OF PREVIOUS FIRST SHOWINGS REPORTED BY WIRE**

Brass Buttons, Pathe  
Breezy Jim, Tri.  
Cambric Mask, Vita.

Daughter of Mine, Goldwyn

Echo of Youth, Ivan  
False Faces, Param.  
Fight for Love, Univ.  
Fire Flingers, Jewel  
Hearts Asleep, Ex. Mut'l.  
Johnny Get Your Gun, Artcraft  
Lion and the Mouse, Vita.

Little Comrade, Param.

Little Intruder, World  
Lone Defender, World  
Love Hunger, Hodkinson  
Marriage Price, Artcraft

Marie, Ltd., Select

Midnight Patrol, Select  
Miss Dulcie from Dixie, Vita.  
Never Say Quit, Fox  
Parisian Tigress, Metro  
Peppy Polly, Param.  
Pettigrew's Girl, Param.  
Put Up Your Hands, Pathe  
Rebellious Bride, Fox  
Silk Lined Burglar, Univ.  
Silver Girl, Pathe  
Sheriff's Son, Param.

Temptation, Param.  
Test of Honor, Param.  
That's Good, Metro  
Toton, Tri.  
Vagabond of France, Pathe  
Way of the Strong, Metro

What Am I Bid? Univ.  
When Men Desire, Fox  
Why I Would Not Marry, Fox

(East) Good—"A fine western film."  
(East) Good—"Wilbur has following here." "Picture only fair."  
(East) Great—"Joyce scored strong." "Advertising advantages derived from chambers' story." (West) Good—"Good story but poor direction."  
(East) Great—"Kennedy always a drawing card." (West) Fair—"Starts fine, then keeps getting worse." (South) Good—"Kennedy pleasing."  
(East) Good—"Cast does wonderful work." "Rather disagreeable story."  
(East) Great—"Gripping story." (Central) Great—"Splendid picture." "Fine acting."  
(East) Good—"Carey fine." "Not unusual story."  
(East) Great—"A wonderful picture." "Finely acted."  
(East) Good—"Pleasing picture."  
(East) Great—"Stone packed the theater." "Picture pleased every one." "Action every second."  
(East) Great—"Strong story well told and finely acted." (Central) Good—"Joyce in a part that suits her ability."  
(West) Great—"Just the kind." "Joyce just fits part."  
(East) Good—"Did the average business for my house."  
(East) Good—"Huff very pleasing."  
(East) Fair—"Same old kind of disagreeable story." "Star does good work."  
(East) Good—"My clientele likes Lillian Walker." "She always pulls."  
(East) Good—"Animated story." "Ferguson a strong B. O. attraction." (Central) Good—"Good business." (West) Great—"S. R. O. houses."  
(East) Great—"Wonderful production." "Millinery especially appealed to women." (Central) Good—"Brady always a good attraction."  
(East) Good—"Plenty of excitement." "Well acted."  
(East) Good—"Charming story." "Fine interpretation by Leslie."  
(Central) Good—"The kind of picture everyone likes." "Plenty of heroic action."  
(East) Good—"Dana draws well here."  
(East) Great—"Dorothy Gish a favorite." "A good picture."  
(East) Great—"Clayton a big favorite."  
(East) Good—"Finely acted." "Star excellent." "Plot not unusual."  
(West) Good—"Good business." "Pleasing little story." (South) Good—"An average picture."  
(East) Good—"Dean becoming very popular." "Good story." (Canada) Good—"Clever plot."  
(East) Good—"An average picture." "Star well liked."  
(East) Great—"Ray a great favorite." "The kind of thing Ray does best." (Central) Great—"Ray very popular."  
(West) Great—"A knockout." "Best Ray has ever done." (South) Great—"Ray a favorite here."  
(East) Great—"Did enormous business."  
(East) Great—"A favorite star in an excellent picture." (Central) Great—"Best Barrymore ever released."  
(East) Great—"A fine comedy-drama." "The kind of picture my audience likes best."  
(East) Great—"Wonderful subject." "Superfine production."  
(East) Good—"An average picture."  
(East) Good—"Did good business." (Central) Great—"A fine picture." (West) Great—"Mix most popular Western actor in the West."  
(East) Great—"Murray always extremely picturesque." "Crowded houses."  
(East) Good—"Good story." "Well staged." (Central) Great—"Customary Bora business." "Well acted."  
(East) Great—"Advertising it as adapted from play 'Eyes of Youth' proved very advantageous." (Central) Good—"Lucy Fox goes great." "Play is a hummer." (South) Good—"Attracted well."

## BIG MOVEMENT ON TO EFFECT CLOSE CO-OPERATION OF CHURCH AND SCREEN

### Exhibitors Ready to Lend Films to Churches —Methodists Plan to Show Pictures While Baptists Are Opposed

CLOSER co-operation between the church and motion pictures has been promised by John J. McInerney, counsel for the Motion Picture Exhibitors' League, in discussing the proposed Sunday film bill. Two plans by which this might be accomplished were outlined by Mr. McInerney.

In the first place, he said, if the bill is passed, the motion picture exhibitors intend to arrange with ministers so that the topics of their Sunday sermons will be announced in every motion picture theater. The exhibitors also stand ready, the lawyer added, to lend to churches throughout the State, films which may be shown Sunday evenings and possibly at special church affairs during the week.

#### Methodists to Show Films

The Methodist Episcopal Church is planning to introduce motion pictures into every church of its denomination in the country. Dr. Christian F. Reissner, executive chairman of the Methodist Minute Men and prominent members of the Centenary Committee, have crossed the continent to ask D. W. Griffith to become their adviser in the project.

When the plans of the church mature, it will become one of the most important film distributing concerns in the world, having more churches in America where screens will be maintained, than there are motion picture theaters at the present time. A producing organization will be controlled by the church.

For this service a vast sum of money is to be raised, but arrangements will hardly be completed for the installation of the motion pictures in the church buildings this year, as every church is to have a hall installed with projecting machine and screen.

#### Baptists Strongly Opposed

Inquiry among clergy of the city develops that the question of Sunday moving picture exhibitions, generally speaking, is not an exciting one, because the theaters have been open here for so long that the churches have become accustomed to the competition. In one way or another they have worked out a solution of the problem. Some of the clergy believe co-operation with the screen is possible, but none could be found who was willing to accept the advertising offered by Mr. McInerney in place of the publicity methods they now are employing.

Opposition to Sunday films is strongest in the Baptist churches, but the Rev. Dr. J. H. Randall, of the Mount Morris Baptist Church, says he sees no objection to co-operation with the exhibitors. Everything depends on how the plan is worked out, he said.

T. R. St. John, trustee of Calvary Baptist Church, believes the moving pictures have done the churches irreparable harm.

"Perhaps, speaking from the layman's standpoint," he said, "it has

been partly the fault of the churches in not awakening to the necessity of coping with the situation," he said.

#### Dr. Stratton Scorns Proposal

"I would treat with scorn and unspeakable indignation any offer to advertise my sermon or any notice of my church," said the Rev. Dr. John R. Stratton, of Calvary Baptist

men voted to ignore the daylight saving plan to accommodate the farmers. Exhibitors in the larger cities wish some such action were possible for them.

#### Even Voting on Sunday Films

Shenandoah, Ia., at a recent election, voted against Sunday amusements. Fremont, Neb., just as large a country city, voted for an open Sunday. Half a dozen smaller Iowa and Nebraska towns divided, about even, in local option votes on Sunday opening or closing.



*Constance Talmadge steps out of her character in "An Experimental Marriage" (Select) and caustically approves of the way the girl above "packs her gat"*

*(Above) The little widow has her pursuers completely at her mercy in "The Little Widow" (Paramount-Sennett)*

Church, who has opposed the bill at Albany.

The offer is nothing but a bait to effect a compromise. The motive is nothing under heaven but money. I heard one of the exhibitors frankly admit that at Albany. They are cold-bloodedly trying to commercialize the Lord's Day.

"I came from the South and I've noticed with great concern the tendency of the cities of the North toward the Continental Sunday."

#### Daylight Saving Hurts Omaha Business

Daylight saving has cut the motion picture show business in Omaha, Neb., say exhibitors in that city. In Coin, Woodbine, Harlan and Glenwood, Ia., small towns, the business

### TO HANDLE NEW FAIRBANKS SPECIAL Famous Players-Lasky Make Arrangements for Star's Latest Picture

Arrangements have been consummated between the Famous Players-Lasky Corporation and Douglas Fairbanks, for the distribution of "The Knickerbocker Buckeroo," the first big Fairbanks Special production since his contract with that organization expired several months ago.

When the year's release schedule of the Famous Players-Lasky Corporation was announced last Fall, a series of Douglas Fairbanks pictures was included, it being confidently felt at that time that Fairbanks would renew his contract for a number of films during the coming year. With the release of "Arizona," however, the contract expired last December and negotiations for the distribution of "The Knickerbocker Buckeroo" were started by the Famous Players-Lasky Corporation when Fairbanks started on this film. The new Fairbanks production involved an expenditure of \$264,000. The picture is seven reels in length and will be handled as a special attraction for longer bookings and with greater exploitation than in the case of previous Fairbanks offerings.

#### Plans Million Dollar Exploitation of "Topics of the Day"

Pathé Exchange, Inc., announces that, beginning Sunday, May 4, it will release weekly the famous "Topics of the Day," selected from the press of the world by the Literary Digest. Negotiations have been in progress for several weeks and upon their completion a million-dollar campaign was mapped out for the exploitation of the subject. Paul Brunet, Vice-President and General Manager of Pathé Exchange, Inc., considers it one of the most important announcements in the history of Pathé.

#### "Brass Buttons" Featured in New York

William Russell's zippy picture of New York and the West, "Brass Buttons," is winning big runs in Class A houses from coast to coast. The week of April 6 sees this American production at the Rivoli in New York City, where it will have a special presentation. The following week it is booked for Maurice A. Kashin's Symphony, at 95th and Broadway, New York's leading up-town theater.

#### New Play for Dorothy Phillips

Supported by one of the strongest casts that ever has appeared in a Universal production, Dorothy Phillips will shortly be seen in a Jewel production entitled "Destiny." This film play has been adapted from an original story by Charles N. Buck by Elliot J. Clawson and has been produced by Rollin Sturgeon, who produced "God's Country and the Woman."

#### Notice of Change of Name

Post Pictures Corporation announce that the name of their company has been legally changed from Post Film Company, Inc., to Post Pictures Corporation.

## BRITISH FILMS IN CANADA

### Public Demands That Standard Set By American Pictures Be Maintained

THE decision by the Allens to show a good percentage of British films in their theaters has been strongly endorsed by the Canadian newspapers which have advocated such a step for a long time. But the fact that a picture is British will not alone draw business. It must have an especial appeal or must be up to the standard of American films. "The Better 'Ole," shown at the Allen, Edmonton, recently broke all records for that house, although

#### Theater Purchasers Fail to Pay

David Levin, now the owner of the Coliseum, San Francisco, is suing the owners of the Lincoln Theater, a picture house, for the return of the house. He sold it to the owners for \$18,000 and \$500 was to be paid each month. They failed to pay.

#### "Birth" as Road Show

Samuel Cummins, who returned to New York last week from a road trip whereby he finished up territorial bookings for "Enlighten Thy Daughter," plans to send out about four road exhibition outfits of "Birth" which he controls.



Myrtle Lind, of the Paramount-Sennett company, yoo-hoing a Chautauqua salute into the camera

60 cent prices were charged, double the usual admission, and "Sporting Life," for which the usual price was charged, had a similar experience at their Calgary theater. "Children in the Ruins," the third British film to be shown, although extensively advertised, did only fair business. The acting was good, but the story was not so absorbing and the photography was not up to the American standard. Other British productions are scheduled for Calgary and Edmonton.

#### First Annual Screen Ball Promises to be Big Event

With twenty popular stars of the silent drama on the list of patronesses and an extensive advertising campaign under way, C. Ray Sevenance, director of the Screen Ball Association, announces that the first annual affair of this association will be given at Webster Hall, April 24th, and promises one of the biggest social events in the history of the picture industry.

This will mark the first ball to be given by the new association. It is planned to make it an annual event, not only in New York, but in every large city in the United States. Representatives are now out through the country laying plans for a similar ball in fourteen different cities.

It is the purpose of the association to make this ball not only a big thing socially but to place it on a plane with the motion picture convention where producer, distributor and exhibitor can get together for their individual advantage.

#### Zion Films, Inc., Makes Extensive Future Plans

So much interest has centered in the initial Sholom Aleichem production, "Khavah," which is now being cut and assembled for an early showing by Charles E. Davenport, the director, that the Lion Films, Inc., are making pretentious plans for the future. This will include a series of Jewish and Russian pictures.



In "Eyes of the Soul" (Artcraft) Elsie Ferguson at one time appears as the star of a cabaret show

#### IS THAT SO!

Kay Laurell has an important role in Wallace Reid's forthcoming Paramount picture, "The Valley of the Giants."

Kitty Gordon intends to build a home in one of the suburbs of San Francisco.

Lila Payne, motion picture character and comedy actress, was one of the entertainers at the entertainment of the Springfield and Golden Rule lodges of Odd Fellows at Unity Hall, Springfield, Mass., April 4.

Marguerite Clark, who has just finished the final scenes of her new Paramount picture, "Come Out of the Kitchen," left New York Wednesday afternoon for California, where she will take up her activities at the Morosco studio at Hollywood, in the Paramount version of Clyde Fitch's comedy, "Girls."

Wm. J. Bloxham, secretary and treasurer of the Leslie Players Corporation, formerly prominently connected with Wall Street, is well satisfied with his initial production and is now busily supervising "The Manicure Man," the second production, under the competent direction of Dick Leslie.

H. R. Hough, having served his connections with Triangle, has joined the executive force of Universal as business manager of the Universal City studios.

Fay Tincher is recuperating after her first two-reel Christie comedy. Fay says she gets more bumps and bruises making these POLITE comedies than she did in the old slapstick days.

Clarke Irvine has been discharged from the Navy and is in charge of the publicity department of Willis & Inglis, who have enlarged their offices to include nearly half of the entire sixth floor of the Wright-Caldwell Building.

Richard Barthelmess will be Dorothy Gish's leading man in her next picture, which will be called "Skin-flint Jones." Ralph Graves and Porter Strong are also in the cast.

Joan Barry, just arrived in Los Angeles from New York, will be Wyndham Gittens' new art director.

#### SELZNICK BUYS OUT SELECT

Entire Transaction Said to Involve More Than a Million Dollars

Announcement is made that Lewis J. Selznick has acquired the entire stock of Select Pictures Corporation, of which company he has been the President since its organization nearly two years ago. Mr. Selznick has bought the holdings of the Zukor Famous Players-Lasky interests, to whom he has paid a clear profit of half a million dollars on their initial investment in the stock of Select Pictures Corporation. The entire transaction is said to involve the payment by Mr. Selznick of more than a million dollars.

This purchase gives to Lewis J. Selznick not only complete control, but also one hundred per cent ownership of Select Pictures Corporation with its twenty-one branches throughout the United States, six branches in Canada, and agencies and offices operating all over the world.

#### S. L. Pictures' Claim

S-L Pictures claim that "Virtuous Men" is the great melodrama of the year for various reasons. It was directed personally by Ralph Ince. It stars E. K. Lincoln. The production was eleven months in the making and cost \$150,000. Among its outstanding features are scenes in which 10,000 supernumeraries appear, a tremendous forest fire, a big Society Ball, and a sensational hand-to-hand fight.

#### "Bolshevism on Trial" Soon

First-run showings of Select Pictures' big Special attraction, "Bolshevism on Trial," will be announced shortly, as shipment of prints is well under way. Prints of this subject have already been shipped to Select branches at Boston, Seattle, San Francisco, Los Angeles, Buffalo and Detroit. The photoplay has been somewhat reduced in length and is now presented in six reels.

#### Christie Busy on Four Comedies

Four comedies are under way at the Christie Studio this week. Al E. Christie is directing Fay Tincher, Patricia Palmer, Eddie Barry, Harry Depp, Marjorie Payne, Ward Caulfield and others in a two-reel special. Scott Sidney is directing a comedy in which Dorothy De Vore, Earl Rodney and Roscoe Karns are featured. Jay Belasco has taken up directorial work, putting on a picture featuring Ethel Lynne and himself. A fourth company is directed by Wm. Beaudine.

#### Yokel Joins Briggs Pictures

Alex Yokel has been elected vice-president and secretary of Briggs Pictures, Inc. This company is manufacturing one reel comedies based on the cartoons of Briggs Pictures, Inc. the cartoons of Briggs appearing in the N. Y. Tribune and 125 leading American newspapers. Mr. Yokel will also act as general manager of the company. Headquarters have been opened at 30 East 42nd St., and production is going on at the Thanhouser Studios in New Rochelle.

## LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barry

**J**OE FRANTZ will direct Wm. Desmond in his next picture for Jesse D. Hampton Productions.

H. B. Warner will start his second picture with Jesse D. Hampton Productions. It will be a Chinese drama. Eddie Peil will play the heavy lead.

T. Hayes Hunter is directing E. K. Lincoln, Russell Simpson, W. Lawson Butt and Margery Wilson in a picture taken from Zane Grey's novel, "Desert Gold." Some of the scenes were so dangerous that they had to be held over and made later instead of during the first scenes. Two cameras are being used throughout the picture.

Fraze Film Productions have begun work in their studio at 5821 Santa Monica Blvd. Edwin Fraze will direct two-reel comedies. Harry O'Connor, Annette De Foe, Charlie Thurston and Joe Murphy will be the cast of the first picture.

### Paid \$10,000

Mary Pickford paid \$10,000 for "Little Shepherd of Kingdom Come" recently. The story is for Jack Pickford and will be his last for first National on his present contract. Jack Dillon will direct. Gloria Hope will be Pickford's leading lady.

Monroe Salisbury is on location up in the San Jacinto Mountains. Director Rupert Julian is shooting some scenes from a script prepared by Bernard McConville.

Gentleman Jim Corbett has finished the ninth episode in the Universal serial, "The Midnight Man." Kathleen O'Connor is the leading lady. James W. Horne is directing.

### Cafe Now A Studio

The Goodwin Cafe at Santa Monica has been transformed into a motion picture studio. Stewart Payton started there this week to produce five-reel dramas.

Mitchell Lewis has nearly completed "The Gap Between" for Universal. Fritzic Brunette is the leading lady. Mitchell Lewis, Jr., is also in the cast.

The advance guard of R. A. Walsh's company has arrived at the Fox Studio on Western Ave. "Big Jim" Marcus is here, which means that "R. A." can be expected most any time.

### Salvation Army Game

A baseball game for the benefit of the Salvation Army was played at Washington Park last Friday. Wm. G. McAdoo pitched the first ball.

Douglas Fairbanks nearly caught it. A hand-painted picture of Mary Pickford was auctioned off for \$300—and incidentally the Chicago Cubs played the Los Angeles team of the Pacific Coast League so that James J. Corbett could umpire.

Hampton Del Ruth is making comedies for Fox Films. Del Ruth is showing them how he used to do it over on the Sennett lot, and is getting results.

Joseph Franklyn Poland has completed writing "Tiger Lady" for Mary Miles Minter. This will be Miss Minter's next picture for American Films.

Enid Bennett has purchased a new home in the Beverly Hills district of Los Angeles. The house is one of the "show places" in the finest residential section of Los Angeles.

### Ann May's First Finished

Ann May finished her first picture for Universal opposite Neil Burns and has started her second. It is rumored that Miss May is to be starred in some stories written especially for her.

Jimmy Aubrey, Vitagraph's comedy star, made a few scenes at the Los Angeles Zoo recently, and while working close to the lion noticed a peculiar expression on his face. When Jimmy spoke of it the keeper said it denoted affection, in fact the lion would eat out of his hand, according to the keeper. The comedian said, "I don't doubt it; in fact, I think he would eat out of my leg if he got a chance."

### Front Seat For Same Party

Pat Dowling, publicity director (that's a good title) for Christie Comedies, has sold his Studebaker racer and purchased a Buick touring car. Pat says that he needed more room so that he could take his parents along. However, he admits that the front seat is reserved for the same party that used the "other seat" in the racer.

Viola Dana, under the direction of Edward Carewe, is making "Madelon of the Redwoods." The story is taken from Mary E. Wilkins Freeman's novel, "Madelon." Miss Dana is supported by Wheeler Oakman, Joseph King, Edward J. Connelly, Peggy Pearce, Virginia Rose and Pat O'Malley. This is Wheeler Oak-

man's first picture since he returned to Metro after a year in the army.

Bert Lytell has finished his first Boston Blackie story under the direction of John Ince. The story was adopted from two of Jack Boyle's stories in The Red Book Magazine, "Boston Blackie's Mary" and "Fred the Count." Maxwell Karger, director-general of the Metro forces, has chosen the title of "Blackie's Redemption" to replace the tentative title of "Powers that Prey." In the cast with Mr. Lytell are Henry Kolker and Bernard Durning. The leading lady is Alice Lake, making her first appearance on the dramatic screen. Having graduated recently from the custard pie variety of entertainment.

Viola Dana sacrificed her beautiful curls the other day, and had her hair bobbed to play "Madelon of the Redwoods," her next Metro production under the direction of Edwin Carewe.

### Molly Malone With Arbuckle

Molly Malone, one of the feature players in the first of the Christie Special Comedies, has been loaned to Roscoe Arbuckle as his leading lady for one picture, after which she will again return to Christie Comedies.

"Out Wyoming Way" is the temporary title of a new Western, starring Pete Morrison and Helen Gibson, which has just been started at Universal City under the direction of Jack Ford.

Ann May, who recently made a hit in "Marriage for Convenience," was graduated recently from a dramatic art school in the East, and made such an impression in her first picture Universal engaged her at once, and it is whispered that she may be starred in her next picture.

### Warner After Chinese Costumes

Now that he has completed "The Man Who Turned White" at the Hollywood studios of the Jesse D. Hampton productions, H. B. Warner is busy securing his costumes for the Chinese photoplay which is to be his next vehicle.

With Bayard Veiller, the author, personally supervising the work of Director Rollin Sturgeon, Priscilla Dean has started on the production of "The Chatterbox," her newest underworld melodrama from the pen of the playwright who achieved fame for his "Within the Law" and "The Thirteenth Chair."

## DRAMATIC MIRROR

### CHANGE EFFECTED IN SALES POLICY

#### Hodkinson Will Sell All Pictures Singly Under Contract

The W. W. Hodkinson Corporation has this week given telegraphic instruction to its representatives in the thirty Pathé offices of America that, effective at once, all productions past and future that are marketed through the Hodkinson organization are to be offered and sold to exhibitors singly on their individual values and merits, instead of on the program and star series system.

Old timers in the picture industry will rub their eyes in amazement to see W. W. Hodkinson, who was the father of the program system, so radically depart from methods which he devised and brought into being. And they will likewise wonder at his seeming daring in beginning a series of releases in mid-April of a size and caliber that have always been held up for Fall-time release.

But while adopting a new sales method, the Hodkinson forces have decided to stage two sensations simultaneously. They foresee that the coming Spring and Summer are to be the most prosperous that exhibitors have ever known. Therefore, they feel that this is the time to provide the exhibitor the biggest possible productions and to offer them under a sales policy that permits the buyer to buy just what he wants.

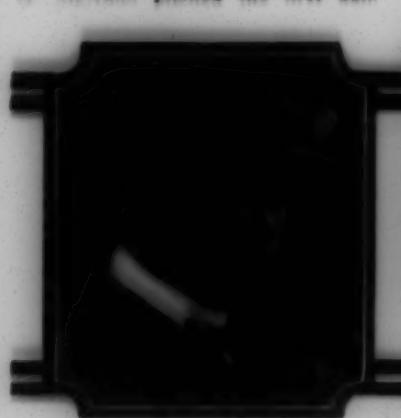
The first of the big new productions to be marketed through Hodkinson men beginning April 20, is Harry Raver's picturization of Augustus Thomas' big stage success, "As a Man Thinks."

### Gompers Film Soon

Just as soon as possible work will be inaugurated upon the big feature that McClure's will make with Samuel Gompers, president of the American Federation of Labor, as the central figure. Gompers is back from his long stay abroad but has been spending his time at the bedside of his wife, who has been quite ill in Brooklyn.

### Selig Going to Coast

After a three months' stay in New York, Col. William V. Selig returns west this month to start the making of his new animal serial, thirty reels to comprise fifteen episodes. The pictures will be taken at the Selig Zoo on the Pacific Coast, with Juanita Hanson and Irvin Cummings among the principal players.



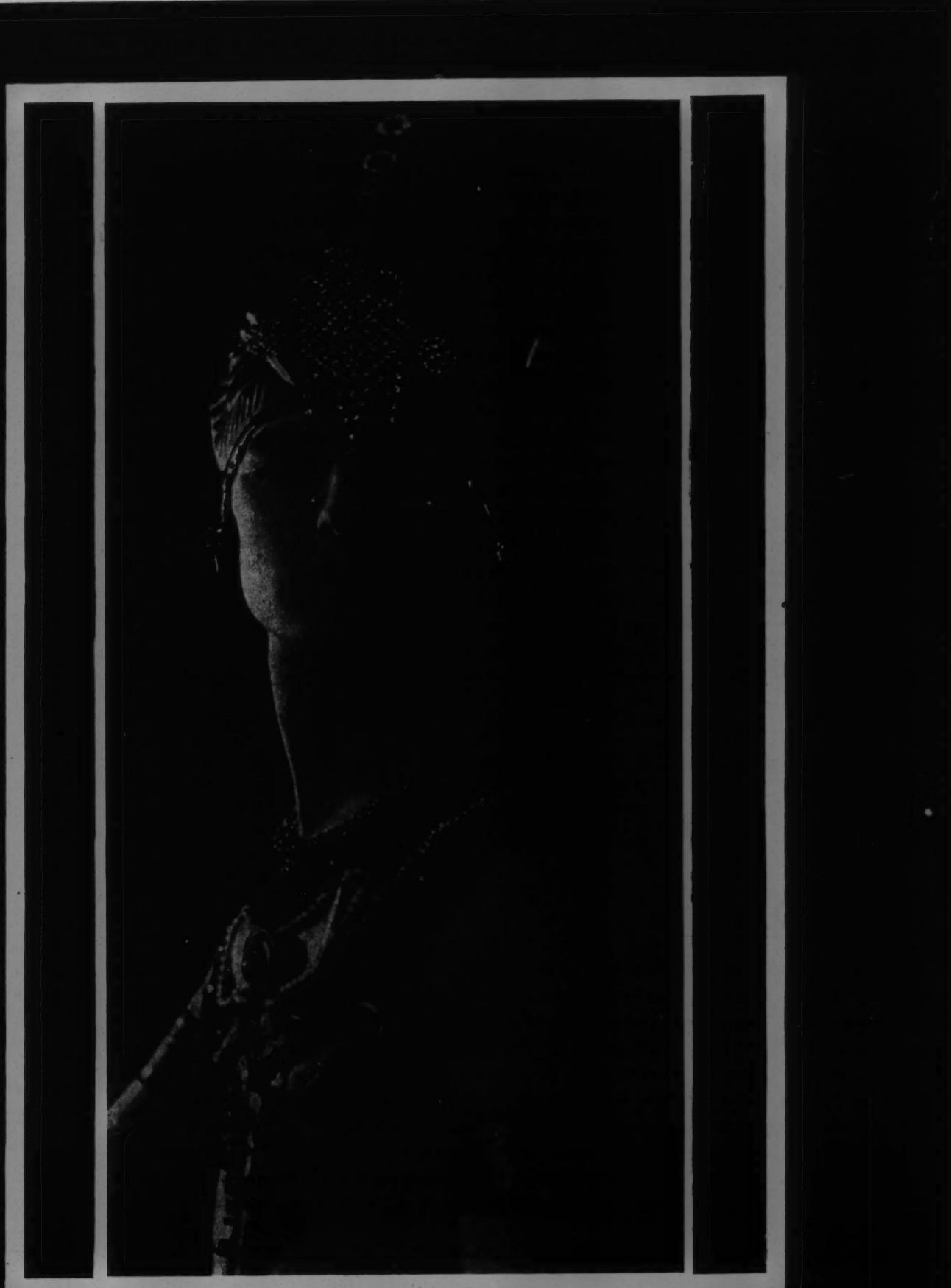
William Russell, whose latest picture under the American banner is "Brass Buttons"



Eddie Lyons and Lee Moran surrounded by a bevy of beauties in one of their Universal comedies



Fay Tincher, who is starring in a series of Christie two-reel comedies



**PAUL SWAN**

*Soon to be Featured by Post Pictures Corporation*

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 Directed by ROY W. NEILL  
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 Here's a picture that every lady, whether she has a charge account or not, will want to see. If she has one she will doubly enjoy it. If she hasn't one it will please her just the same. Men will chuckle over the funny incidents as much as the ladies. You can spread yourself on the advertising, book it for a week and feel confident of its satisfying your patrons. "Charge It To Me" has action—pop—speed. It is another Margarita Fisher success.  
 Fisher subjects now obtainable at your nearest Pathé Exchange:  
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 "Fair Enough" "Put Up Your Hands"  
 Produced by AMERICAN FILM COMPANY, Inc. Samuel S. Hilditch, President  
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"It has the greatest fight I ever saw, even including 'The Spoilers.' The audience will eat it up."—*Robert E. Welsch, Managing Editor, M. P. News.*

"It is a big melodrama, with excellent comedy relief—Possesses real entertainment qualities—The ball room scenes are the most extensive ever shown on the screen."—*Edward Weitzel, Associate Editor, M. P. World.*

"Strong melodramatic appeal—Full of action—Extraordinary fight scenes—Photographic effects excellent—Acting of a high order—a sure fire climax."

*Helen Rockwell, Exhibitors' Trade Review.*

"Will make big money for the exhibitor."—*Morris Kashin, Managing Director Symphony and Broadway Theatres, New York.*

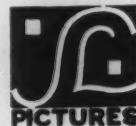
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